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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Joe Jefferson's Status as an Artist—How Far Personal Charm Can Take the Place of Interpretative Effort—Beauty and Youth Ever-present Theatrical Factors—The Theatre not to be Condemned for Putting Beauty on Exhibition—The Upward Struggle of Existence—The Beamy Charms of Jefferson's Bob Acres.

To Gretchen.

Do you recall that day, my dear,
  Begemmed with early dew,
The August air was crystal clear
  And Heaven was cobalt blue.
We saw the glory from a scene
  Of opal gladness born,
And watched the day-god peep between
  The orient lace of morn.
And there along that stubbly way
  With hand in hand we rambled,
And came upon a sandy bay
  All canopied and brambled.
Through oozy pathways, where the brook
  Sang solos on the sedges,
We reached a shadowy stone outlook
  And sat down on its ledges.
The moments moved on perfumed feet;
  The joy of absent words
Was broken only by the sweet
  Disturbance of the birds.
The sky had caught its liquid hue
  From two blue eyes below,
And cloudy ships sailed on the blue
  With phantom freights of snow.
I held your hand, my dear, my own,
  I knew not time was fleet,
I scarcely heard that chaunting tone
  Of waters at my feet.
I thought you murmured sweetly then,
  Though eloquently dumb;
It must have been that cascade when
  It beat its airy drum.
I thought I pulled you to my side
  And heard you softly sigh;
It must have been that summertide
  When it went mocking by.
Why was the August zephyr such
  A song no mortals sing,
That I believed its Summer touch
  My guardian angel's wing?
Some months have flown away since then
  As Summers come and go,
The bees are humming in the glen,
  And still the waters flow,
Still sweeps at times that daisied air
  On memory's summertide.
And still I see you sitting there,
  My Gretchen and my guide.
O, dear illusions, vague and vain,
  Their phantoms come and flit;
'Twas Nature set her *mise-en-scene*,
  And you were part of it.

NEW YORK, October, 1888. NYM CRINKLE.

How is one to measure out his delight at Joe Jefferson's sweet craft and at the same time preserve his critical judgment?

Is it at all possible to measure Joe and not maudle?

In any attempt to reason calmly about Mr. Jefferson's status and work as an artist we are at once confronted with the old question of just how far personal charm can take the place of interpretative effort.

In the matter of women on the stage there is no escaping from the influence of their fixed personality. Reason as you will, beauty and youth are ever-present theatrical factors. They influence engagements; they affect the receipts; they color criticism. Aside from all considerations of what a woman ought to do when she gets on the stage, the fact remains that mankind very often consents that she shall do nothing if she is only beautiful. In a thousand cases that I can mention it was content to go and look at her place her beautiful foot on the neck of art, and defy criticism with a divine negation.

Gather the reminiscences of the women of the past. Do you remember what they did or how they looked? Can you tell me how Adelaide Neilson did the potion scene, or can you only recall her sweet dreamy face in the balcony scene? Did you ever hear a veteran speak of Mary Gannon without beginning at her beauty? All that Chorley remembers of Alboni was that she had corn and wine in her face. What was it opened the door of exhibition to Langtry and then insisted that it was the threshold of art? Was it special talents or special loveliness? Adelina Patti never saw the day that she could do what Titiens did. Who remembers Titiens? Mrs. Potter has not yet shown the talent that Julia Marlowe evinced. But Potter is on all retinas and in all portfolios.

We have just had one of the most beautiful women the eye ever rested on held at a New York theatre for five weeks. The sum-total of all the five weeks' judgment on her work is that she is beautiful. Had she been only as beautiful as Minnie Maddern two weeks would have buried her. We have had Lydia Thompson imported and presented in an inane spectacle, and nothing but the reminiscences of her beauty made us tolerate her. We have had at another theatre a good-looking and so-called society lady put on exhibition for two weeks with no other claim than that she was beautiful.

In that same company was a clever actress, and she said one night in my hearing: "I would consent to be as stupid as she is if I could only be as good-looking."

Madame de Staël said something like this years and years ago, and I believe that George Eliot herself once acknowledged the same woman weakness.

Every gifted plodder wants to be a princess, and possess the talisman that coerces the world. That talisman is beauty.

Let us not ruthlessly condemn the theatre for putting beauty on exhibition.

Consider a moment that beauty in itself is a benison. Consider, too, the vast public made up of sweating toilers, whose tired eyes never rest on it except at the playhouse. You who have been brought up with sisters, the sweet companionship of whose lives has gone, blossom-scented, into your experience, and softened and glorified with a pure tone the masculine hardness of your natures; you who pass freely into the society of women and refresh yourselves by their presence, think of the thousands who never had sisters, who hammer and drill and saw and burrow all day in the companionship of their own hard-worked and unsympathetic fellows; of the cheerless hours of drudgery; of the barren desert of their homes in lodging houses; of the entire absence from their lives of anything like beauty or romance, and then wonder that they go at night where the whole domain of romance and beauty is spread open to them, and they drift along in a dream as their softer impulses and kindlier natures are swept by the possibilities of life!

I am convinced that one-half of Jane Hading's subtle influence is not art at all, but a personal effluence. I am convinced of this not by my own sensations but from the testimony of innumerable persons of both sexes who during the past three weeks have been discussing her in clubs, parlors and salons. The concurrent testimony of the trained sensibilities was that it was a delight to look at Hading in any role whatever. And I found people going night after night to contemplate her, quite independently of what she was endeavoring to do.

This is not an unusual experience at the theatre. A million people (including myself) have gone night after night to simply stare with indolent delight at Joe Emmet when he was at his best. Something in the step of the fellow; something in his handsome face and splendid physique furnished the organic charm. It made no sort of difference what he tried to do; it was done with a rhythm, a buoyant sense of exultant vitality that made it delicious.

I have stared at Belle Urquhart with the same spell of nature's enchantment that held me in some pasture when a Juno-eyed heifer, velvety and Isis-flanked, has brushed the flies away with a serene unconsciousness and a superb automatism that no art could imitate.

I have known far-reaching masculine intellects to go night after night to the Casino just to see Sadie Martinot light like a canary upon comic opera and fill all its branches with an airy beauty of motion that your dancing-master never dreamed of.

Soul, I know, is what we are all reaching after. Some of our anæmic young ladies from Boston reach too far perhaps and strain themselves. Everything that exists is struggling and striving to get a little higher up in the scale of values. There isn't a speck of silex in the shadowless field that doesn't feel its little impulse to get into a blade of grass and get lifted up to the equitable sun. There isn't a blade of grass that doesn't yearn a little to enter into the higher organization of the heifer and feel the heart-beat of animal life. And there isn't a heifer that doesn't lie expectant and patient in the shade waiting for man to come along and turn its fibres into human energy.

The whole procession of the atoms is upward. Nature lies at one end of this procession—a Fact, but yearning. God exists at the other end—an Idea!

It is only the philosopher who, whether contemplating nature in the field or in the playhouse, can look with equable satisfaction on all the spinning water spiders, the flashing orioles, the ox-eyed beauties in the shade, and know that they are all contributing in their various little ways to the great scheme whose last best name is progress.

Personal charm, whether in an ox or in an actor, belongs to the domain of nature, not to the domain of art.

Not even a hypodermic syringe, however, could get this idea into an ox or an Urquhart.

Personal charm has but one purpose, and it is to show how delightful nature can be at times.

Art, on the other hand, had but one mission, and it is to show how inadequate nature is at all times without the co-ordinating and creative impulse of the human intellect.

Now, let us go back to Joe Jefferson.

Nature and art have met in him and shaken hands.

In Coquelin they pass by without speaking.

In Jane Hading they have their arms round each other's necks.

ROSINA VOKES.

We have got to thank Joe Jefferson for being Joe Jefferson before we can praise him for being an artist.

Time will never efface our thankfulness to Rip Van Winkle for his joyous impersonation of Joe, and Bob Acres must remain in our hearts forever for having attempted the same role.

Rip Van Winkle has perhaps gone further even than this, and not only impersonated Joe but Bob Acres as well.

Criticism in New York is about equally divided on Jefferson. One half of it lavished its encomiums on Jefferson's nature. The other half, with less ardency, deals out its admiration upon Mr. Jefferson's acting.

Happy artist, to be able to command the rhetoric of both wings of this battalion!

To be original at all it is necessary to commend both nature and art to Mr. Jefferson.

There let me say that this noble endeavor to recut The Rivals—which never before in his treatment had but one facet—and give it three faces met with extraordinary favor at the Fifth Avenue Theatre. It is many years since English comedy attracted such a distinguished audience and then held it under such continuous spell by enchantment. By having three parts well played the general effect of the performance was heightened and intensified, and it lost that lopsidedness that it formerly had.

One felt that John Gilbert, in coming to Jefferson, had come home. And he was treated by the audience quite like a prodigal son. How bravely, courteously and vigorously he played Sir Anthony, has been told already by many pens. In many respects his impersonation was a broader and truer one than Mr. Jefferson's. The stroke was bolder but the touch was not so delicate.

Mr. Jefferson does not know it, but he has come with years and the repetition of one or two roles to a point of very delightful Joe Jefferson mannerisms. That little chuckle has become habitual. That repetition of the sentence with a reflective inquiry interludes all his work. One feels instantly that this is not Bob Acres, because it has already been Rip Van Winkle.

But no one cares for this lapse. I even feel a twinge of conscience in mentioning it. My disposition is to recall only the beamy elation of Bob as he shows his hair in papers; the beamy exultation as he insists upon beginning his challenge with a "Damn it;" his utter imbecility of beaminess as he throws himself upon the sofa when the challenge is gone, and his delicious and beamy cowardice on the field. All beamy.

One of his eulogists, who has successfully and brilliantly avoided being his critic, was quite right in saying that such a performance did the world good.

The personal charm of Mr. Joe Jefferson is a boon. But over and beyond all that, the performance of The Rivals showed the possibilities of English comedy.

One regret attaches to it, and it is that such excellence is confined to one comedy. I should like to see London Assurance as well played, wouldn't you?

I should like to see the appreciation of Mr. Jefferson welded into an amaranthine chain that would keep him here in New York, where, with a good company, he could help us to forget Rip Van Winkle.

By the way, how did you like Vader's Lydia Languish?

Never was it given such a delightful healthfulness, and Vader's attempt to be moonsick were defiantly wholesome. One sees Ada Rehan in such a part without any effort. But one forgets it in Vader's.

Mr. Jefferson has hacked away at Falkland until he has nearly eliminated him, keeping him, in fact, only for his best scene.

Perhaps the Captain Absolute of our hand some young friend and poet, Geoffrey Hawley, lacked dash—we have seen it so splendidly played. But it nowhere lacked naturalness

It did not belong in the courtly old frame with Gilbert and Mrs. Malaprop. It wanted lace. He seemed to be speaking out of the Nineteenth Century into the Eighteenth when he talked with Sir Anthony.

But then Geoffrey belongs to the Nineteenth Century. Let us not upbraid him with his misfortunes.

It ought to be said, too, I suppose, that what Bob Acres gained in the performance Sir Lucius lost.

And having said it, I can stop without attempting to emphasize it. NYM CRINKLE

This time next week the political agony will be gone—but not forgotten.

At the Theatres.

STAR THEATRE—A MIDSUMMER NIGHT'S DREAM

Theseus	William Morris
Lysander	E. J. Henley
Demetrius	Charles H. Sutton
Egeus	Adolph Bernard
Hippolyta	Harriet Ford
Hermia	Minnie Seligman
Helena	Katherine Alvord
Quince	Ferd. Hight
Snug	Louis R. Grisel
Nick Bottom	Edmund D. Lyons
Oberon	Carrie Daniels
Titania	Lillie Post
Puck	Hattie Harvey
Fairy	Ada Somers

The Chicago production of A Midsummer Night's Dream, brought here by Mr. Albaugh, is undoubtedly a good "road show," but it is not up to the metropolitan standard of Shakespearean revivals. We did not expect for the two weeks' engagement at the Star to see a representation which in richness of costume and gorgeousness of mise en-scene would compare with the recent noted productions of The Comedy of Errors, As You Like It, and other comedies.

But Mr. Albaugh's presentation, if it be somewhat poor in garb and pictorial background, does not lack merit either in respect to histrionism or vocalism. The piece is infinitely better performed in its entirety now than it was at Daly's, where a parlor-charade nicety belittled the piece and robbed it of its integral poetic charm. As between sumptuous setting and good acting there can be no choice where a standard play is concerned. The inhabitants are or greater interest and importance than their garments or their surroundings.

In this company there are a number of good actors who give good performances. The Theseus and Lysander of Messrs. Morris and Henley; the Hermia and Helena of Misses Seligman and Alvord offer many points for wholesome commendation. Bottom is capitally played by Edmund D. Lyons, notwithstanding his cockney accent and a noticeable contempt for the aspirate. The Quince of Mr. Hight is a drily humorous piece of acting.

Perhaps the most favor was won by the monarchs of the fairy realm and their numerous and vocal train. Carrie Daniels makes a handsome and picturesque Oberon, and her solos were the features of the night. Miss Post is stately—too stately—as Titania, and her singing is not up to the standard of her comic opera days. Little Miss Harvey's Puck lacked grace and airiness, but she sang in such a jolly way and interpolated an heretical break down with such nimbleness and "go" that the house—led on by such a gallant commander as General Sherman, who occupied a box—paid her the tribute of hearty applause. Miss Somers' excellent singing as the principal fairy added much to the pleasure of the performance.

Those who go to the Star expecting to see superb scenery and glittering accessories will be disappointed. But those who appreciate a good cast and a delightful rendering of Mendelssohn, Bishop and Weber's Midsummer Night's Dream melodies and choruses will find themselves well repaid by the visit.

They can, moreover, see more of the female form displayed by the costumes of several of the principals than is common outside of the boxes at the Metropolitan. But of course they will not notice this characteristic of the revival; or if they do, it will be to disapprove of such lavish fleshly exhibitions.

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Edwin Arden presented his new play Barred Out before a crowded house at the Thalia on Monday night. The piece is a breezy comedy-drama in five acts. The scene of action is laid in Ireland. A young scion of the Beresford family, whose chief is the titular Marquis of Waterford, becomes enamored of the stage, and under the assumed name of Eric Marmaduke, joins the Theatre Royal, Dublin. He falls in love with Vida Carylon, an heiress, and an elopement is frustrated by the intervention of a rival, Derrick Wyvern, a squireen, who is the villain. Wyvern contrives to place a forged paper in Vida's hands purporting that Eric would cease paying his attentions to her on payment of a consideration. The indignation of the girl, who was willing to brave the anger of her family by marrying the man of her choice though he was an actor, passed beyond endurance as she read the paper, and after uttering words of withering contempt, she slapped Eric's face. The cup of Eric's misfortunes, not yet full, overflows when Wyvern strikes him an unseen blow, and in answer to Eric's demand for satisfaction on the field of honor, Wyvern replies with a sneer that, as an actor, he is "barred out" from the privileges accorded to a gentleman. Eric joins the army and sustains the reputation of the "fighting Beresfords" in the Soudan. He returns home a hero, and after sparing the villain's life on the duel ground marries Vida Carylon, who had previously made honorable amends for the rash act that estranged them.

Mr. Arden gave an excellent interpretation of the dual part of Eric Marmaduke and Captain Beresford. He received several scene and curtain calls, and at the close of the last act, in response to an enthusiastic call, he came before the footlights and bowed his acknowledgments. Charles W. Barry was efficient as Col. Hugh Carylon. Mr. McNary as Derrick Wyvern, the villain, earned the contempt of both gods and men. Bart Wallace scored a hit as Jerry O'Donovan, Eric's man, and he made a good-looking "sojer," although he should have worn a hussar's jacket instead of a red coat. William J. Cummings was fair as Danny Power, the poacher. Agnes Arden rendered efficient support as Vida Carylon. Her sweet and plaintive singing of "Douglas, Tender and True" in the vision scene, where Captain Beresford is seen waving the colors of his regiment, drew forth the plaudits of the audience. Jennie Christie as Ducie Geoghan supplied the principal part of the comedy element of the play, and her brogue was very effective. Charlotta Ray as Lorna Darragh looked pretty, and Bertha Lindly was statuesque as Lady Desmond. Next week, We, Us & Co.

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That old favorite, Held by the Enemy, returned on Monday for a fortnight's stay at Palmer's Theatre, with the special advantage of personal superintendence by the author, William Gillette. It was well acted, with a rather noticeable smoothness and symmetry in all its parts and especial excellence in one or two elements. Mr. Gillette, who has the best right to know his own intent in his own creation, gave a capital reading of the war correspondent—cool, good-humored, shrewd and enterprising, a trifle slangy and bohemian but a thorough good fellow, who captures the skittish Southern maiden by sheer kindness and manly devotion. His interpretation is so quietly natural and realistic as to reach the point of illusion. It is difficult to fancy Mr. Gillette speaking or acting otherwise than in the character of Thomas Henry Bean. His sweetheart, Susan, was admirably done by Minnie Dupree, who has developed a special line of *ingenues*, a little more self-conscious, humorous, and less ethereal than the naïve, maidens of Annie Russell, but with strong points of resemblance in tone and manner.

Maurice Barrymore made a very manly and, when occasion demanded, duly impassioned lover as the much tormented and misunderstood Charles Prescott. Carrie Turner was seen to great advantage in her old role of Rachel McCreery. She is not a very forceful actress, and considering that the piece is a melodrama of the purest water, sometimes misses good points and weakens otherwise strong scenes by a lack of fire and intensity. But she is a thoroughly charming, graceful and refined woman with a specially sweet and gentle voice which brings out the fine womanly and affectionate elements of the character, and generally wins, if she fails to carry away her auditors. James O. Barrows made but a moderately acceptable Uncle Rufus. In make-up and manner Mr. Dockstader's artists could easily give him points, but he has a sympathetic part which has the audience on its side.

The piece was well mounted and, as we have said, smoothly played throughout barring the interminable waits, which had scant justification in any especial elaborateness in the stage setting.

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A Hole in the Ground is the bill at the Fourteenth Street Theatre this week. It has lost none of its inanity since it was first seen here, nor has it gained in anything beyond additional horse-play and silly "business" to eke out the evening. The sentiments of a large portion of the audience were summed up by the lines given to one of the characters in the second act: "This is a very stupid place. What can we do to amuse ourselves?"

After the author has satirized the objectionable features of a country railroad station in the first act, there is a succession of singing, dancing, whistling, and wild absurdities with a somewhat antique flavor.

It must be said, however, that the performers make up a combination of considerable cleverness, George Richards as the Stranger, Frank Lawton as the Station Agent, Julian Mitchell as the Umpire, Nettie Lyford as the Lunch Girl, and Fannie Stevens as the Telegraph Operator deserving special praise.

Charles Mitchell and Harry McDowell made the most of their opportunities, and Rosa France, Georgia Lake, and Moyna Kelso as the three tailor made girls, were comely and efficient, besides possessing pleasing vocal and terpsichorean qualifications.

* * *

Sheridan's fine comedy, The Rivals, was presented at the Fifth Avenue Theatre on Monday evening. The presence in the cast of three such favorites as Joseph Jefferson, John Gilbert and Mrs. John Drew attracted a large and enthusiastic audience. Mr. Jefferson's Bob Acres has been commended frequently, and possibly a trifle overrated. He is so thoroughly identified with the part of the vagabond of the Catskills that when he appears in another role he merely puts on a new coat over an old one. The new garment fits fairly well, but it isn't quite long enough and the old one hangs below. Throughout his portrayal of the squire one catches occasional glimpses of Rip.

Of Mrs. Drew and John Gilbert there is nothing new to be said. One could not wish for better representatives of Mrs. Malaprop and Sir Anthony Absolute. The rest of the cast were fair. Miss Vaders made an inoffensive Lydia Languish, and wore some charming gowns. The Captain Absolute of Mr. Hawley deserves a word of praise. He invests the role with what little strength it is capable of. The poorest thing about the whole performance was John E Kellerd's brogue as Sir Lucius O'Trigger. Mr. Jefferson, Mr. Gilbert and Mrs. Drew met with much applause during the evening and there were several calls.

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A new Theodora appeared at the People's on Monday night in the person of Phosa McAllister. The ambitious attempt to fill the role made famous by the great Sara was daring but it was justified by its artistic success. The lady proved herself entitled to the rank of tragedienne by a dignified and strong performance, well considered in detail, conscientious and complete, in many passages rising to tragic and emotional power

The support was mixed in quality. William F. Clifton, as Fabian, was admirable at all points. Frederick Hooker gave a manly interpretation of Childerbert, the Gaul. Edward A. White, as Justinian, made the cowardice of the Emperor more cowardly than the text.

The scenery has "seen better days." A monotonous dance of Nautch girls was introduced. It did not prove attractive. Next week, Shadows of a Great City

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Frank Mayo as D'Artagnan in The Royal Guard was cordially greeted by a large audience at the Grand Opera on Monday. The many stirring scenes in the play were thoroughly enjoyed and heartily applauded. Mr. Mayo was easy, graceful and buoyant as the Gascon adventurer. Adelaide Fitz Allen was effective as Lady De Winter. James H. Taylor was a good Richelieu and Maria Burress was pleasing as Constance. During the week Nordeck and Davy Crockett will be presented. Margaret Mather is announced for next week.

* * *

Tony Pastor's Theatre was crowded on Monday night. Vernon Grey, an alleged ventriloquist, was exceedingly tiresome, and Lester and Allen's new white face sketch proved inferior to the usual negro act expected of them. The rest of the company were excellent. The Sisters Coulson were given a cordial reception, while Harry La Rose, the Big Four, the Julians, Ella Wesner and Ryan and Richfield were accorded plenty of applause. Tony Pastor's new songs were also heartily appreciated, while the afterpiece, Our Primary, was enjoyable.

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The Paymaster comfortably filled Niblo's on Monday night with an audience that heartily enjoyed the situations and the tank. Beatrice Lieb, in a part that gives her very little opportunity to show what she can do, nevertheless won the hearts of the audience with her beauty and cleverness. Mr. Harrison received numerous calls, and the rest of the cast acquitted themselves creditably.

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At the Third Avenue on Monday night, Hardie and Von Leer presented their border drama, On the Frontier, to a packed and delighted audience. Next week, Edwin Arden.

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Estelle Clayton drew a good audience to the Windsor on Monday night, where she appeared in A Sad Coquette. As the piece was recently noticed in these columns comment is unnecessary.

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Lord Chumley is proving as attractive as ever at the Lyceum, and E. H. Sothern will enter on his last week at that house next Monday night with the conviction that his position as a metropolitan favorite is too well founded to be shaken.—At the Broadway Mr. Barnes of New York seems to be enjoying public favor. The houses are reported to be large and the audiences most enthusiastic.—Waddy Googan's popularity is undiminished and the houses at the Park are of such size that the new play will be put off until long after the holidays.—The Yeomen of the Guard is packing the Casino nightly.—At the Standard Philip Herne, which runs along to good business, is in its final weeks.—The home coming of the regular stock company of the Madison Square Theatre has shortened the days of A Legal Wreck, which remains a popular card.—The Academy is crowded nightly by admirers of The Old Homestead, politics not seeming to interfere in the least with the size of the houses.—A Brass Monkey is turning people away at the Bijou, and the chances are that its season in this city will be prolonged in consequence.—Many novelties are promised at Dockstader's, where the bill for the present week is drawing large houses, in spite of political excitement, street parades, and the other concomitants of an imminent election.

Mr. Mansfield's Manager Talks.

E. D. Price, Richard Mansfield's manager, has been very quiet during his stay in this city, which lasted a week longer than he had expected. Mr. Price was a passenger on board the *City of Rome*, which sailed yesterday afternoon. Before his departure he was seen by a MIRROR representative.

"My object in making this brief trip," said Mr. Price, "had nothing to do with business—it was solely connected with personal affairs. I can't say when I shall return—my stay will be indefinite, in fact.

"Important things have been going on in London since I arrived in New York. First of all Prince Karl was tried on the 19th inst. by Mr. Mansfield at the Lyceum, the performance being for the benefit of a charitable work. Cablegrams inform me that the production made a pronounced hit, Mr. Mansfield's portrayal of the German gentleman-courier exciting interest as a new and attractive dramatic type. There seems to be little doubt that the piece can be kept on for a year so emphatic is the approval with which it has met.

"Dr. Jekyll and Mr. Hyde, in spite of reports to the contrary, played to paying business. A Parisian Romance was not so successful financially, although Mr. Mansfield's characterization was very strongly commended. Prince Karl will be continued at the Lyceum until the date when Mr. Irving returns and takes possession—Dec. 1—for the beginning of his Winter season and the production of Macbeth on an elaborate scale.

"Last Friday Mr. Mansfield secured a lease of the Globe Theatre for one year, from Dec 20, with an option of longer continuance. This is the house where The Private Secretary had its original run. Mr. Mansfield will transfer Prince Karl to the Globe stage, where it will run as long as it draws. He has gathered together some excellent material for future operations. Among his new plays to be tried later are Chico, the Jester, by Walter Pollock, of the *Saturday Review*, and Walter Besant, the novelist; a modern drama by Henry Arthur Jones; another by Richard Davey, of the *Morning Post*, who wrote our recent curtain-raiser, Lesbia. The *Pall Mall Gazette* has suggested that Mr. Mansfield would probably be the greatest Richard III. since Edmund Kean. It is probable that he will be seen in that character. Nero is in the womb of the future—it may not be done in London at all.

"The company is liked by some and not liked by others. But the members work admirably with Mr. Mansfield, and they will continue with him at the Globe. Carlotta Le Clerc—who came to this country with Fechter in 1870—has joined the organization in place of Mrs. Sol Smith, who has resigned.

"It will be at least a year from next Spring before Mr. Mansfield returns to the United States. Then he will come with a raft of new material. He may not appear here before the Autumn of 1890."

Gossip of the Town.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec 1. Price, 25 cents. Advertisements received until Nov. 17.*

Dan Williams has been engaged for Charles T. Parsloe's Grass Widow.

Murry Woods has been engaged for the Bells of Haslemere and has gone to Chicago.

Alfred Thompson sailed yesterday (Wednesday) for Europe. He will be gone until the holidays.

A C Henderson has left the Ada Gilman company, and will go with The Blackthorn to play leading parts.

Frederic Bryton will resume his season at the Windsor on Nov. 12, probably with his new play by Clay Greene.

A. F. Bradley, a clever young agent formerly with Florine Arnold's Her Husband company, is at liberty to accept offers.

E G. Stone has been secured by Harry Miner to direct the tour of Paul Kauvar, which opens at the Grand Opera House on Nov. 12.

Ed. Travers has returned to the city from Great Falls, Md., where he has been spending the Summer, and is now open for an engagement.

E. D. Price, manager for Richard Mansfield, who has been in this city for the past few weeks, returned to England on Tuesday on the *City of Rome*.

On Thursday last William Gillette received a patent from Washington on his stage effect imitating the clatter of horses' hoofs, originated in Held by the Enemy. Mr Gillette will prosecute violations of his right

Berrie Jarrett has taken the business management of Barry and Fay, who are resting this week, and left on Monday for Baltimore, where the season will be resumed next Monday night with McKenna's Flirtation.

Mr. and Mrs. Alois Grienauer and Mlle Etienne Vergé, of the Metropolitan Opera House company, arrived from Europe on Monday on the *Werra*. Frau Junker, of the Hamburg Theatre, was also among the passengers.

To meet the demand for seats at the Lyceum Manager Daniel Frohman has decided to give two extra matinees next week—which is the last of the engagement of E. H. Sothern in Lord Chumley—on Tuesday and Wednesday.

Manager Mart Hanley vigorously denies the report that Mr. Harrigan read a play to his company the other day and that he intended removing Waddy Googan shortly. The latter is as popular as ever and there is no thought of taking it off.

Charles H. Goodwin, a Western capitalist, has purchased the entire scenery, properties and costumes of the late big Uncle Tom's Cabin and has engaged Alice Harrison for Topsy. The play will be presented at the Windsor on Nov. 12.

The actors on Upper Broadway will have abundant opportunity to find out just how cold it is the coming Winter. Almost opposite the entrance of one of the booking agencies, adjacent to an undertaker's shop, in front of the *Sun's* up town office, is the *Sun* thermometer, the largest in this city.

Moritz Rosenthal, the Roumanian pianist, and Master Fritz Kreisler, the young violinist, are on their way to this city from Germany. Their American debut will occur on Nov. 9 at the Boston Music Hall. The first Rosenthal concert in this city is set down for Nov. 13 at Steinway Hall.

The Still Alarm company, which opens in Boston shortly, includes Harry Lacy, Frank Norcross, E. A. Eberle, Thomas Ford, Charles Sullivan, Charles Lothian, Benjamin Deane, Thomas Sedgwick, M Gallagher, D Gorman, Sydney Armstrong, Mrs. Selden Irwin, Editha Murillas and the horses. Joseph Arthur is, of course, the manager.

Joseph Jefferson will open his Spring tour on April 15 in Cincinnati, playing there one night. During the first two weeks of this tour he plays Cincinnati, Louisville, Lexington, Nashville, Knoxville, Atlanta, Birmingham, Memphis, Fort Smith, Springfield, Fort Scott and Kansas City. The tour is for thirty nights only, and A. L. Erlanger will attend to the advance work personally.

The Gillette and Hayman She organizations will travel with seventy-two people this season, and carry their own car, which was purchased last week. Charles Davis, formerly with Forepaugh, will take the business management of the company. The largest lithograph stand ever used outside of a circus organization will be gotten up for this company. It will take up ninety-six lithographic sheets.

Chicago is to have a largesse of spectacle next Summer. Manager Henderson is at work on a new piece for the Chicago Opera House. Managers James D. Carson and W. H. Morton propose putting on a spectacle of their own at the Columbia, and the company, which is presenting A Midsummer Night's Dream at the Star Theatre will be used in a spectacular production of The Tempest at McVicker's.

Lew Dockstader has had so many requests to give his patrons a simon-pure, old fashioned minstrel show, that he has decided to accede to the popular demand and will, during the week of Nov. 12, give up his theatre to the same style of burnt-cork entertainment that pleased our fathers. He has engaged Billy Birch and Frank Moran, and is in negotiation with several other popular and well-known performers. He will, during that week, take his entire company to Boston.

Mr. Palmer's company closed its three months' tour in Chicago on last Saturday night. During the last two weeks they appeared in Partners, Our Society and Heart of Hearts. The first named play did an exceedingly large business during the week of its run. The hits of Partners, as in New York, were made by Alexander Salvini, J. H. Stoddart and Marie Burroughs. The tour of the company, which lasted thirteen weeks, embraced San Francisco, Los Angeles, Denver, Kansas City, Omaha and Chicago. It was the most successful in the history of any of Mr. Palmer's management

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
(By special arrangement with R D'OYLY CARTE.)
GILBERT AND SULLIVAN'S
THE YEOMEN OF THE GUARD;
Or,
THE MERRY MAN AND HIS MAID.
Produced under the direction of RICHARD BARKER.
GREAT CAST, MAGNIFICENT COSTUMES, SCENERY, &c.

14TH STREET THEATRE.
Corner 6th avenue.
Mr. J. W. ROSENQUEST, - - - Sole Manager
Matinees Wednesday and Saturday.
Production of the very successful farce-comedy,
A HOLE IN THE GROUND
By Hoyt, author of A Brass Monkey, etc.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1., $1.50.

LYCEUM THEATRE, 4th Ave. and 23d St.
DANIEL FROHMAN, - - - - Manager
Every Evening at 8:15. Saturday Matinee at 2.
Special Matinees on Wednesdays.
E H SOTHERN
E. H SOTHERN
and Mr. Frohman's Comedy Company in the new play
by De Mille and Belasco,
LORD CHUMLEY.
LORD CHUMLEY.
Nov. 13—SWEET LAVENDER.

DOCKSTADER'S MINSTRELS.
Broadway and 29th Street.
LEW DOCKSTADER, - - - - Sole Manager.
THE HOME OF SABLE COMEDY AND MELODY
Fifth Week, MASTER HARRI,
2½ hours Mirth and Melody.
Evenings, 8:30; Sat. mat., 2:30. Reserved seats, 50c.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
FOURTH MONTH.
Gillette's Delightful Comedy,
A LEGAL WRECK.
Evenings at 8:30. Saturday Matinee at 2.

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - - Proprietor
M. W. HANLEY, - - - - - Manager
MR. EDWARD HARRIGAN
In his new local play,
WADDY GOOGAN
New music and original songs by Mr. DAVE BRAHAM
MATINEES WEDNESDAY AND SATURDAY.
Prices, 25c., 50c., $1 and $1.50.

BIJOU OPERA HOUSE, Broadway near 30th St.
J. W. ROSENQUEST, - Lessee and Manager
Hoyt's Latest Musical Farce Comedy,
A BRASS MONKEY.
"Full of rollicking, reeking merriment"—*Herald.*
A Great Company of Comedians, including
CHARLES REED and FLORA WALSH.
Gallery, 25c; reserved, 50c., 75c., $1, $1.50.

WINDSOR THEATRE.
Bowery near Canal Street
FRANK B. MURTHA, - - Sole Proprietor
ONE WEEK ONLY.
MISS ESTELLE CLAYTON
Direct from Fifth Avenue Theatre in
A SAD COQUETTE.
Matinee—WEDNESDAY and SATURDAY.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
FRANK MAYO.
Next Week—MARGARET MATHER.

BROADWAY THEATRE.
Broadway, 41st street and 7th avenue.
Manager, - - - - Mr. FRANK W SANGER
Handsomest and Safest Theatre in the World.
Evenings at 8; Saturday Matinee at 2. Admission, 50c.
THIRD WEEK OF THE GREAT SUCCESS,
Mr. A. C. Gunter's dramatization of his own novel,
MR. BARNES OF NEW YORK.

TONY PASTOR'S THEATRE.
ENTIRELY NEW SHOW THIS WEEK.
TONY PASTOR AND A GREAT TROUPE.
Lester and Allen—The Big Four—Ryan and Richfield—LaRose and Cowboys—Ella Wesner—Vernon Grey—The Julians—L. Morley.
Matinees Tuesday and Friday.

H. R. JACOBS' (Thalia)
OLD BOWERY THEATRE.
(Bowery, below Canal.)
Matinees—Monday, Wednesday and Saturday.
THIS WEEK | EDWIN ARDEN in BARRED OUT.
Nov. 3—WE, US AND CO.

H. R. JACOBS' THIRD AVE. THEATRE.
Corner 31st street.
THE POPULAR THEATRE OF NEW YORK
HARDIE AND VON LEER
in
ON THE FRONTIER
Nov. 3—EDWIN ARDEN.

The Giddy Gusher.

I think the Lord had just finished the seasons when he composed woman. There's so much in her that is reminiscent of the previous performance. The four seasons occur and are as natural in her life as the years. (Just as the other four seasons, pepper, salt, etc., belong to the other sex.)

But the budding, blossoming, fruitful year is reproduced in the changing lifetime of a woman. And these Autumn days with their soaking rains and close-following gusts of wind, that dim the glory of the year's maturity and strip the trees that they may reach their naked arms to Heaven when left defenseless in their age—why, what more like the tears and passion of a lovely woman, crying out against the pitiless hand that is stealing her freshness and her beauty?

* * *

There's a catalpa tree beside my windows that I likened this year to a coy young girl. When sturdy maples stretched their welcoming green branches toward her, when a silver ash trembled with ill-concealed affection for her, she stood till late in June with timid half-decided buds breaking out all over her, when suddenly the air was filled with perfume, and Kate Alper was covered with white blossoms like a bride.

It was a beautiful honeymoon for all of us.

We lived in an atmosphere heavy with sweets for one entire month; then the maple who had plainly won the coy Kate, had what you may call a revulsion of feeling. The waiter boys said it was a "high wind." Anyway, two huge arms that had held her lovingly, broke close to the trunk, and fell down about her astonished roots.

* * *

I went out and inspected the ghastly accident.

"Was there vitality enough in the still adhering fragments to animate those branches if I just wired 'em into position?" I asked myself—and experience yelled "No," like the echoes in a cavern.

Try to resuscitate corpses; endeavor to teach the statues on monuments to read their own inscriptions; seek to put an old sour apple back into its blossom—but don't try to put a pair of arms around an object of past affection when once they have lost the hugging proclivity.

So Kate was left without companionship and, though other and younger green things courted her, she has been slowly dying all Summer.

To-day her crown is bleached; the air is laden with withered leaves that like unfulfilled hopes are leaving her when most she needs 'em; clumsy, fattening beans hang where the blossoms swung. She's old and ugly and looking forward with some uncertainty to a resurrection.

I can't think of a thing to do or say to her that will comfort her, so I just go out and sing in a low minor—Harry Miner—key:

It's a world of sorrow and sin,
A world of trouble and care,
And the nicest crown a woman can win
Is very unpleasant to wear.

* * *

There's no nation on the earth that contains so many self-supporting, intelligent women as the Yankee one.

In England when John turns out a failure his Mary Ann accepts the situation, and lives along to a fat old age with the busted trust company, never thinking of taking the remedy into her own hands.

But, good gracious! Look at us! About six women to the dozen are on their second lap before they quit the track. They give it a fair trial, but the grand majority finish their journey alone.

I honestly believe the popular marriage certificate twenty years from now will have a divorce coupon attached to cut off and use in six or twelve months.

* * *

And very much of this is brought about by a premature decision. Most of us who waited a reasonable time laughed to scorn the earlier objects of their idolatry.

A man ignorantly says: "Let me be the first love of the girl I marry." When the blessed goose, if he only knew it, would find his chances a great deal better if he was the fifteenth.

* * *

In some of the cantons of Switzerland they don't allow parties to contract marriage until the girl is twenty-five.

It's a wise dispensation of the law. It gives a girl a chance to have a few love affairs and find out what suits her.

When the Gusher was thirteen she was madly in love with a young fellow who drove a baker's cart and served the rolls in the morning. He was underwitted—be sure of that—for one day he suggested we should elope to Weathersfield, where his uncle was keeper of a feed store and occasional preacher in a meeting house.

The prospect was simply delightful. To many that bake-cart driver, who always smelled of fried doughnuts and had warts on his hands as big as his own tea-biscuit, seemed a fate supremely blest.

Someway, a large order for sugar gingerbread, given by a circus, deferred the elopement. I went to the circus and realized how inferior is first love to a really great second attachment. A spangled-trunked young man who threw a double somersault dethroned the baker boy. Fortunately, the departing circus cut short this affair of the heart, and I made up my mind, being in sight of fourteen, that I had escaped the follies of youth and knew what a grand, lasting, life-long affection was.

* * *

I then met my fate. He was somewhat elderly and wore eye-glasses. I congratulated myself on having placed my heart on a man worthy its possession. For a long time—nearly six months—I believed all that was to arrive had arriven in my life.

We were engaged.

* * *

He was a sort of Causabon such as marches through "Middlemarch," and to bring sunlight into that man's existence was the object of mine for a half year. The war gobbled this adorable being, and about thirty-six real, enduring, undying devotions occupied my affections during the next five years. Causabon was wiped out. Here last week a card was brought up to me, and with much difficulty its owner was hoisted into the apartments—a mummy of the Cheopean era.

I looked at him in horror. Was this the hero whose dignity and priggishness had established himself in my youthful esteem as a very superior person? What an escape!

As I thought of the long years in which but for an all-wise Providence, and an indignant parent, I might have been watching the dreadful change to the horrible, I fairly shuddered.

* * *

So I made a mental note that the vast inventive ability I possess (I must possess it, as I have never shown any) shall be directed to the construction of a machine that shall not, like Edison's, reproduce the utterances of the past, but shall forecast the changes of time and show a demented girl what sort of an old man she'll have in twenty-five years if she takes up with the present infatuation.

A machine that can take an engaged young man and give him a private view of Emma Jane at the age of forty-five will work a big reformation in things matrimonial.

Having shown plainly that had I married at the age of fourteen I should have made an awful mess of it, it only remains to say that, having waited a few years later, I married with the most dismal consequences, and tried it again—when my wisdom teeth were cut and I had arrived at years of great discretion—only to make the biggest mistake of my life.

All this is not to get into the Marriage a Failure question, but to answer one a girl sends me. She "is fifteen and very mature for her years," and she asks "am I too young to marry?"

And I say emphatically, yes. She'll be too young to marry until she's fifty, and then she'd better think she's too old and so pull through and be comfortable.

* * *

If the hard-heartedness of the world makes me preach sermons on charity as it did last week, the outcome of my oratory makes me think it's a delightful, helpful happy land after all.

A dozen ladies in the profession (and my Mrs. L. was never in any way associated with it) have sent their addresses, and will no doubt make the distressed woman easy for the Winter by giving her work, and that is all she seeks.

* * *

Work is a great thing—when one has something to do it's worth living.

It seems to me no class of mankind get so much work for their health as the dramatic managers just now. Time was when one little theatre and one company was about all the cleverest manager wanted to tackle, but of late years no first-chop theatrical chap is content unless the wires are bringing him daily details of traveling companies and he has a lot of other enterprises on his busy hands.

* * *

For this sort of thing J. M. Hill heads the whole New York party. As far as I can learn this is a pretty fair time-table of one day's affairs:

Mr. Hill breakfasts at nine; goes to the Union Square to see how much has been done to it since the day before; gets a half peck of letters; runs over to his battle-field to see if Gettysburg is still at it with shot and shell; goes over to Williamsburg to the Murray and Murphy party; flies off to Wilkesbarre to have a talk with Roach's Dan Darcy company, stops over, coming back, to see if the Scullers' Exhibition at New Brunswick is being properly boomed; takes the train for Boston, where he has an oyster house and restaurant as big as an Eastern town, stops over at Hartford to engineer the Helen Barry tour, and again at Worcester where the Possible Case company must be talked with for a few minutes, while in Boston at his oyster palace he has a fine telephonic interview with the manager of his big clothing house in Chicago; pelts back to New York in time to see a few lawyers and steer a few lawsuits; goes up to the Standard and smiles upon the Philip Herne company, gets the last half peck of letters, holds a conference with lithographers and advance agents; goes home about eleven to answer his letters, block out routes and dress himself for breakfast.

I like work, but it strikes me this sounds like labor.

* * *

However, that's the way the successful theatrical manager hustles just now, and it's contagious. I'm writing a novel and two plays, attending ox-roasts, doing Winter shopping and ministering to a sick monkey. A perfectly healthy monkey is a contract. But a monk with a bad cold and a worse temper, who won't let anyone but you touch him—who howls when you put him down like a Coyote on a California plain—is just as much business and hard work as fate can put on

THE GIDDY GUSHER.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price, 25 cents. Advertisements received until Nov 17.*

"Calls" that Caused Trouble.

The London critics were greatly exercised because on the first night of A Parisian Romance at the Lyceum Theatre during the second act of the play Emma V. Sheridan, of Richard Mansfield's company, who, as Madame Chevrial, received the first genuine call of the evening, responded to it at the close of the scene.

It appears that Miss Sheridan's acting in this scene was so fine that it aroused most boisterous enthusiasm. On her exit the house broke into roars of applause and vociferous *bravas* filled the air. The star was waiting for the lady's return, the stage-manager requested her to go on, and rather than cause a prolonged interruption to the play which might be attributed to ungraciousness she responded. In doing so Miss Sheridan—who is an American and is acting in conjunction with an American company that is presumably presented to Londoners as an American organization—simply acted in accordance with the custom of players in her own country.

But this ghastly breach of British stage etiquette caused a howl from the critics, who, notwithstanding, gave Miss Sheridan ample credit for the excellence of her performance. They held that to take a call after a scene was unusual and inartistic, and they have been going for Miss Sheridan on this account ever since, with the persistence of a class that lifts local conventionality above fervid achievement.

This little incident is discussed as though Miss Sheridan had committed a daring, original, unique and cold-blooded offence against good taste, and she is chastised accordingly. "Unpardonable mistake," says the *Standard*. "Miss Sheridan will never, we hope, repeat such an offence against good taste," cries the *Whitehall Review*. "Committed the unpardonable atrocity of reappearing to acknowledge applause in the middle of the scene," severely remarks the *Saturday Review*. And so it goes all round the circle. They all give the actress praise for the naturalness, force and *finesse* of her work, with the single reservation that she responded to the call.

We permit the English actors who visit us to bring over and air the customs peculiar to their native stage, without finding fault on that score. Many of these customs strike us as absurd, inartistic and unwarranted, but we naturally allow them to pass without censure since they prevail on the other side. Thus the monotonous insular inflection, the idiotic monocular, the boorish drawing-room manners, the irritating *blague*, the air of supercilious patronage peculiar to a large number of the English players who have adventured to these hospitable shores are tolerated as that which is inbred, ingrained and not to be helped.

We are glad to hear that Miss Sheridan remained unterrified by this tempest in a teapot. Like a sensible and courageous young woman, she continued to take the call whenever it extended—which was frequently.

Another call that has been the subject of considerable dispute on artistic grounds concerns Charles Kent and Messrs. Robson and Crane. Mr. Kent is playing the wicked son of Old Nick in The Henrietta, a character he originated at the Union Square Theatre, and which he plays with great power and realistic skill.

The third act of the comedy closes with his impressive and tragic death-scene. Mr. Kent's acting always elicits hearty applause and the audience tries to bring him before the curtain. Mr. Kent has always positively declined to accede to this summons on the ground that his resurrection after he was dead to the spectators would destroy the illusion of the play.

From the very first Mr. Kent's regard for consistency has annoyed Messrs. Robson and Crane. Two weeks ago in Saint Paul the stars insisted on Mr. Kent taking the call. They argued that his non-appearance "cast reflections on their generosity." And so Mr. Kent, obliged to obey the mandate of his superiors, has nightly resuscitated himself before the audience with the utmost reluctance.

We should say in looking this matter over, that Mr. Kent was clearly right, and Messrs. Robson and Crane are decidedly wrong. If the latter were imbued with the proper spirit they would appreciate Mr. Kent's sincerity in sacrificing a personal compliment for the sake of the play. Instead of that they permit the most trivial of personal reasons to interfere with the dignity of the performance. Evidently they believe the intelligent public incapable of understanding anything that is not explained to them—even so simple a thing as an actor's aversion to resurrecting a deceased character on the slightest provocation. Perhaps they don't believe there is an intelligent public.

Messrs. Robson and Crane might have maintained that when the curtain has fallen and a halt takes place in the action of the play, it is the actor *in propria persona* who responds to the call and not the character he has assumed. And Mr. Kent might justly have replied that the spectator would be unlikely to make this nice discrimination while yet under the spell of the play, and even if it were not, strictly speaking, a violation of an artistic rule, the effect would be such, anyway, as to dispel the illusion and impair the dramatist's purpose, which they were all very careful to bear in mind while the curtain was up.

But Messrs. Robson and Crane didn't employ even an untenable æsthetic argument. They just said that they wouldn't allow an omission which might lead people to suspect that they are not the most unselfish pair of actors in the whole world.

Harry Lacy Home Again.

Mr. and Mrs. Joseph Arthur, Mr. and Mrs. Harry Lacy and one of the members of the Still Alarm were passengers by the *City of Rome*, which arrived on Thursday last. Mr. Lacy was seen at the Sturtevant House, where he is stopping.

"Our trip over was a pleasant one," he said, but the weather on the way back was unseasonable. Our season in London hardly needs description. It was decidedly prosperous and fully one hundred per cent. beyond our expectations. We went abroad with a little fear and trembling because there lingered in our memories the recollection of the way that even the best of our artists had been treated on the other side.

"But as far as our reception was concerned we could not have asked for anything better, even in America. On the first night at the end of the first act I received as hearty a burst of applause as I ever did in my life, and from that moment the success of both the play and myself was assured. The weather was very favorable for the theatres, being heavy and foggy, and in fact there was no Summer at all. It was what you would call October weather here, and the theatres profited by it. We were reported by all the knowing ones of London, too, as doing the business of the metropolis. We are delighted to be among the few Americans that have gone over on theatrical ventures and brought back good money. Our books will show $10,000 profit, a splendid result when you consider the heavy expenses we were under.

"As for our reception by the profession in England, I must say that there was quite a conservative feeling among the actors when we arrived, and we were treated rather coldly at first, and not as we treat Englishmen who come over here. I am happy to add, however, that we overcame it by degrees, and when we left there was a good deal of hearty 'hand shaking and many 'God bless yous.' We played, as you know, one hundred performances at the Princess Theatre, and the piece is still on there, while another company, which opened on Sept. 24, is still playing the provinces and doing excellent business. I played eighty performances and was then taken ill. My illness was due partly to the foggy weather and partly to hard and incessant work. We had no regular stage manager, and I just lived in the theatre, finding little time to see London. There were no less than ten changes in the cast while we were there, and I had to rehearse Charles Glenny, who took my part, and also break in the extra horses.

"It is but natural that you should want to know about the horses. Well, we expect them now daily. They are on the *Lydian Monarch*, which is a rather slow steamship. They were not bothered much by the trip, though one of them became a little seasick. Joe Still Alarm, the dog, didn't like the ocean a bit. I never dreamed for a moment that the canine would be a novelty on the stage, but he was, and he made as big a hit as the horses.

"Regarding my success personally in London I may tell you that I had an offer from a woman of title in London who wished either to rent or erect a theatre for me. The offer was declined. I made arrangements with Charles Overton for the production of my Planter's Wife, and negotiations are going forward looking to its presentation within the next eight or ten weeks. It will be reconstructed and some changes made.

"I shall leave on Thursday for Boston to begin rehearsals. Our season will begin there at the Globe on Nov. 12 with the old company, with the exception of Sydney Armstrong, whom we have engaged for the leading part, Edith Murilla, who plays Cad Wilbur, and Frank M. Norcross, who will play John Bird. In three weeks after that we come to the Grand Opera House, and then we play up to June, going as far West as Minneapolis and St. Paul."

The New German Theatre.

The new German Theatre erected on the site formerly occupied by Irving Hall is nearing completion. It is stated that it will be opened on Nov. 15. The edifice will cost about $125,000. It is in the Moorish style of architecture, which is specially adapted to theatres situated on the ground floor. The facade is on Irving Place, and it presents a handsome front. The walls are of Philadelphia pressed brick, alternating in yellow and red, with terra cotta trimmings. The building covers a plot of about 75x125 feet, with an L extension in the rear. The structure has been erected in accordance with the new building laws.

There will be nine exits from each floor, and strong fireproof stairways will run on each side of the main entrance. The floors in the front of the house are elegantly tiled and the walls of the outer lobby have richly frescoed panels, while those of the inner lobby will be of sea-green bronze. The floor of this lobby will be laid in Italian mosaic marble, and the auditorium entrances will be hung with heavy amber colored portieres.

The total seating capacity of the orchestra and two balconies, which will comprise the auditorium, will be 1,000. There will be ten boxes—five on each side of the house—and the stage will be forty feet wide by seventy feet deep, with a proscenium opening of thirty-four by thirty eight feet. Both the proscenium arch and balcony will be fireproof, and the house will be lighted throughout with electricity. The drop-curtain cost 5,000 florins, and was originally painted by Carl Geiger for the Karl Theatre in Vienna. On the stage the accommodation will be found to be almost perfect. There will be twelve dressing rooms, each with a window, and two large rooms for the male and female supernumeraries. There will be three fly galleries, and the scene room proper will be in a detached building. The stage will be fitted throughout with automatic sprinklers, and every device known for fire-extinguishing will be ready for use on all sides.

There will be a stock company of 120 members. Among the people secured are some that will be readily remembered for their work at the Thalia: Miss Englaender, Miss Hagedom, Mr. Hauk, Mr. Friese, Mr. Lube, Mr. Rank, Mr. Schnelle and others. There will also be a chorus of sixty voices. Among the stars to be introduced to the New York public during the season are Herr Junkermann and Miss Barkany.

Stage Manager Barker Talks.

Rudolph Aronson and Richard Barker returned from Chicago the other day, both in an enthusiastic frame of mind over the reception accorded The Yeomen of the Guard in that city.

Mr. Barker, who came here from England for the purpose of putting on the Gilbert and Sullivan opera, will sail for London shortly. To a MIRROR reporter this gentleman expressed himself with some warmth respecting certain scandalous statements, which, he says, have been invented and maliciously circulated by unscrupulous persons for the purpose of doing him injury.

"It is strange that a man should be assailed for an act that he never even dreamed of, isn't it? I have refrained from noticing the scurrilous attacks in question because I recognized the fact that any form of reply would serve to give unwarranted importance and undue prominence to their source.

"But I wish to say, through THE MIRROR, that the charges of antagonism to Mr. Dixey when he was in London is utterly false, not only regarding myself but also as regards George Edwardes, who is to my knowledge a gentleman and utterly incapable of acting in the dastardly manner alleged. It stands to reason that Mr. Edwardes would not cause a performance to be hissed and thereby crush an engagement in which he was peculiarly interested.

"The assertion that Mr. Dixey and I are enemies is equally untrue. We were the best of friends in England, and are still, if his remarks to Mr. Aronson in Boston a couple of weeks ago are any indication. As for myself, I have the highest appreciation of American art and artists.

"While they were in London Messrs. Dixey and Rice were both feted and made much of, and I am greatly mistaken if either can complain of anything in their treatment on the other side."

Here Mr. Aronson took a hand in the conversation, to which he had listened attentively.

"Mr. Barker's ability as a stage-manager is established beyond question in The Yeomen of the Guard. Gilbert and Sullivan, I think, are competent judges, and if they were willing to entrust him with the production of their work in this country, that was a sufficient guarantee of his capability. The statement that he swears at the company in rehearsing them is absurd. All the members of the Casino organization signed a card for publication the other day in which they stated that he had never used profanity in their hearing and he had been most considerate and patient."

"That letter to the press embodied the honest opinion of every one of us," here broke in Jesse Williams. "I wish to say for Mr. Barker that I have never met a more courteous and painstaking stage-manager. He can keep his temper under control at trying times, when I and many others would lose it, and he has never uttered an oath in my presence before the company."

THE MIRROR is happy to afford Messrs. Barker, Aronson and Williams the opportunity of refuting the malicious assertions complained of, but as the source of those assertions was impotent and obscure, their weight was *nil* and consequently unworthy of notice.

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The Pirates Active Again.

Play pirates are getting prevalent again, now that the season has opened, but strenuous efforts are being directed against their encroachments on the property of managers, and the chances are that they will not find their evil ways as smooth as they have hitherto been.

Ben Tuthill, the manager of The Pearl of Pekin, did good service last week in punishing one of these frauds. A. M. Hart was advertised to appear at the Theatre Comique, Minneapolis, and to follow with an engagement at the Olympic, St. Paul, in Adonis.

Mr. Tuthill, after satisfying himself that this production was a weak but unquestionable imitation of Henry E. Dixey's piece, engaged counsel and succeeded in securing an injunction restraining the further performance of the stolen burlesque. It is his intention furthermore to sue Manager Edwin P. Hilton, of the St. Paul Olympic, and Manager Brown, of the Theatre Comique, for infringement and damages. This vigorous action has already had its effect in making the play pirates in Minnesota, of whom there are many, skittish, and a little more prompt and summary action of the same nature would do much toward protecting play-owners in their rights.

B. F. Ellsbury, manager of the Masonic Opera House at Ironton, O., calls the attention of THE MIRROR to a piratical company that seems to be on the rampage in that State. Its agent, one Will McAlister, sends to him for his open time in November and December, stating that the Lyons Comedy company, of which George W. Lyons is manager, is a strong company and has good paper, and wants to secure a week. The letter heading of the organization shows that the company is in its ninth annual season. Included in its repertoire are The Phœnix, The Octoroon, Tangled Lives, My Partner, Streets of New York, Our Boarding-House, Kathleen Mavourneen, My Awful Dad, Editha's Burglar, Hearts of Oak, Davy Crockett, Under the Gaslight, Potter of Texas and M'liss. This company played in Bellaire, O., according to Mr. McAlister's letter, the entire week of Oct. 22.

Frank A. Cole, agent for J. S. Murphy, writes from Marquette, Mich., under date of Oct. 23, that he lately ran across the Baird Dramatic company playing Joshua Whitcomb and other stolen plays. "It is too bad," says Mr. Cole, "that this sort of business cannot be stopped."

Robert E. Graham has resigned from The Crystal Slipper. His part is now being played by John

PROVINCIAL.

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PHILADELPHIA.

The event of the last week was the production of The Crystal Slipper at the Chestnut Street Theatre. It is certainly the most splendid spectacle ever seen in this city. An effort to describe it would be love's labor lost, for it would be utterly impossible by words to reproduce its beautiful pictures, or convey any idea of its form or colors. It is absolutely prodigal in the matter of scenery, and the sets are of marvelous beauty and finish. The mechanical construction is remarkably good, and allows the changes to be made with great rapidity, in fact many of these changes, even from heavy sets, being made upon a darkened stage without the use of front drop or flats. The costumes are beautiful and present fine studies in color. Two merits which the production can claim to possess in a superlative degree are originality and artistic design and finish. The ballets are exceedingly pretty, the first being a glimpse of Fairyland, with a Mother Goose nursery rhyme divertissement. But, charming as this is, it is eclipsed by the Banquet ballet in the next act, which is really a combined march and ballet in which the service and viands are presented in personification. The transformation scene far surpasses anything of the sort ever seen here, and is a marvel of construction and of beauty. Of the play itself little need be said; little can be said in praise. The dialogue is sometimes funny, but its chief merit is its brevity and unobtrusiveness. Of the cast little mention is necessary, for while it is composed of some very good people, they are not required to do very good work, neither have they a chance to do it. The most praise is due, however, to Marguerite Fish and to Eddie Foy. The attraction secured excellent business and will remain here yet two weeks.

At the Arch Street Theatre Frank Daniels in Little Puck played to crowded houses. This week and next, Annie Pixley.

The Lady or the Tiger completed its third week at the Chestnut Street Opera House. The business was good, but should have been better. The McCaull Opera co. remains two weeks longer, during which time Boccaccio will be the attraction.

Mathias Sandorf finished its run at the Walnut Street Theatre, having secured satisfactory business, although the houses were at times somewhat top-heavy. A Dark Secret follows for two weeks.

At the Grand Opera House the new American Opera co. completed its lengthy and very successful engagement. Its admirers rallied in force during the final week, and the consequence was very good business. For the next fortnight, Kiralfy's Mazulm.

The Ruling Passion played to big business at the National Theatre. The play, which was new here, proved to be an attractive melodrama, with the usual improbabilities, but with many interesting and exciting features. The balloon episode was novel and taking. The Cattle King Nov. 5.

At Herrmann's Broad Street Theatre was presented the new version of Uncle Tom's Cabin arranged by Charles A. Byrne and Arthur Wallack. It proved to be quite an improvement upon the old and familiar version. Marks has been eliminated and his place filled by two comedy roles, a colonel and a commodore. George Harris' fight among the rocks has disappeared. A barroom scene in the St. Charles Hotel is introduced, and there St. Clair meets his death. The play closes with the death of Uncle Tom, and thus avoids the anti-climax of the old version. The results of the changes are greater conciseness and coherency. There has been but little departure from the original text, and the new portions need re-writing. The cast is good. It remains another week, after which the Duff Opera co. will produce The Queen's Mate.

Gus Hill's World of Novelties was fairly successful at the Standard Theatre. This week The Ticket-of-Leave Man. The Water Lilies Specialty co. next week.

At the Central Theatre Harry Kernell's co. appeared to crowded houses. This week the Folly Burlesque co. H. W. Williams' Specialty co. next week.

Burr Oaks played to excellent business at Forepaugh's Theatre. This week The Lottery of Life. The Flash Light next week.

For Carncross' Opera House the same old story of good business has to be told again.

Items: Mrs. Shaw tried again during the past week to prove the truth of the old verse, "Whistle, and I'll Come to Ye," but this time they failed to come, having been humbugged once, and the Chestnut Street Opera House looked somewhat deserted. She will, however, try it again this week.—The new Kensington Theatre, located at Frankford Avenue and Norris Street, will open this week under the management of Jacobs and Hickey. The attraction will be Hoodman Blind, which is certainly a wise choice.—There are many rumors of new theatres, even of one where only colored Thespians will appear, but as yet no practical steps have been taken.—Held by the Enemy will be seen at the Academy of Music week of Nov. 12, to fill date left vacant by the collapse of Gardiner's Uncle Tom co.

CINCINNATI.

Fantasma concluded its second week at Heuck's Oct. 28th. Laura Burt's burlesque speech fairly captured the town and won for the clever artiste a most enthusiastic nightly recall. Little Tot's specialties, too, came in for deserved recognition. Lights and Shadows next week.

Mynheer Jan at the Grand was presented Oct. 22-24 to a series of packed houses, Carleton's work in the title role being ably supplemented by that of Clara Lane, the new prima donna, and the excellent low comedy business of Charley Drew. The Queen's Lace Handkerchief held the boards 25th and 26th. This week the Casino Opera co. in Erminie and Nadjy. Kate Castleton in A Paper Doll next week.

Lost in New York, with its water tank and steamboat accessories, delighted the lovers of the sensational last week at Havlin's.—This week The Scarlet IX, followed 4th by The Ruling Passion.

H. C. Miner's Zitka co. closed a successful week Oct. 27 at Harris' Theatre. The play was handsomely mounted, and May Wheeler's interpretation of the title role was an excellent piece of stage business. The co. was above the average. This week Aladdin, under Harry Ellsler's supervision.

At the People's Hyde's Specialty co. furnished the frequenters of the handsome North Side vaudeville theatre with an attractive entertainment, and as a sequence the standing-room only placard was displayed on several evenings during the week. This week the Meteors, followed 4th by Gus Hill's World of Novelties.

The Hermit, presented last week at the Standard by the Foreman-Morton comb., was well received, and Ida Meredith, of the co., proved herself an attractive artiste in the soubrette role. This week Dave McCord and Laura Moore in A New Tramp in Town. Killarney, 4th.

Items: The Fantasma comb. rests in the city this week.—Billy Sheehan has gone East to rejoin Joseph Murphy's co., and will also have charge of the stage management.—Will Fennessy returned from Chicago 28th.—Fanny Louise Buckingham, of this city, has gone East to star in Mazeppa under the management of H. R. Jacobs.

CHICAGO.

The Yeomen of the Guard had its first representation in this city at the Grand Opera House Oct. 23, and the theatre was crowded to pass judgment on the latest effort of the famous authors. The opinion expressed as to the merits of the opera was varied. Many of the numbers were vociferously applauded, particularly where some tingling time was recognised as being in Sullivan's best vein, and Gilbert's words were mirthful, but many of the best things were allowed to pass unnoticed. The general verdict was that Gilbert and Sullivan had attempted something on a higher plane than their names have been associated with heretofore, and it is yet an open question whether it will prove to be as successful as other works by them. A better co. may be necessary to bring out all the beauties of the opera, for it must be confessed that the co. provided for the West by Mr. Aronson is poor. Individually the members are popular, and some of them have scored successes, but in the singing of this musical work they seem inadequate. The most popular numbers were "The Merry Man and His Maid," by Cora Reed and James T. Powers in the characters of Elsie Maynard and Jack Point; "Were I a Bride," by Fanny Rice as Phœbe, and the two quartettes by Sergeant Myrell, Phœbe, Elsie and Jack, and Kate, Barara, Fairfax and Cholmondeley. The chorus was full and well trained and sang admirably. The Shadbolt of Richard Cummings was one of the best creations of the opera. Charles J. Campbell as Fairfax was not up to the mark, his tenor being light and uncertain. His acting was in the proper Gilbertian spirit, as may be said of all the cast, more especially Fanny Rice and Shadbolt. The cast included Mark Smith, C. J. Campbell, Ellis Ryse, J. T. Powers, Ella Cora Reed, Fanny Rice, Bertha Nunie, Elma Delaro. The audiences have been large at every performance.

Palmer's superb co. closed a fortnight's season at the Opera House, having appeared in Partners, Society and Heart of Hearts. The acting of the two first named was all that one could desire, but the last one was beneath the notice of such fine artists. The work of Marie Burroughs in all she undertook was most commendable. This week Kate Castleton in A Paper Doll. Tillotson's Comedy co. in Zig-Zag 4th.

Joseph Jefferson closed a most successful three weeks at McVicker's. The last week was devoted to The Rivals, in which the comedian was seen at his best in Bob Acres. Mrs. John Drew was the Mrs. Malaprop. This week Effie Ellsler in The Lady Margaret.

The Queen's Mate will close a remarkable season of five weeks with six more performances at the Columbia. The attendance has been large all the time. On Thursday night, for the twenty-fifth performance here, a superb souvenir was given to every lady. Next week Joseph Haworth in Bells of Haslemere.

Rosina Vokes and her co. of comedians had a royal welcome at Hooley's. The charming little actress has made as popular a hit as on previous visits, and she is receiving many social attentions. Of the members of the co. Felix Morris has divided honors with the star, and Misses Dacre and Pollard are pleasing in looks and acting. The bill has consisted of three one-act comedies, which will be changed this week. Vernona Jarbeau next week.

Edwin F. Mayo filled the People's all the week, appearing in his drama, The Silver Age. This week McKee Rankin in Runaway Wife. Nelson Loudon co. next.

Evans and Hoey in The Parlor Match packed the Haymarket, the entire week being given up to a benefit for the Policemen's Benevolent Association. This week, Marietta Nash in Katti, the Family Help.

Harbor Lights did a good business at the Academy of Music. This week the same bill.

Charles Erin Verner drew large audiences to the Windsor in Shamus O'Brien. This week William Cronin in One of the Bravest.

The benefit at McVicker's Theatre on Thursday afternoon for Charles Redfield's family netted nearly $2,000. All the professionals in town volunteered.

On Sunday, 28th, the B. P. O. Elks, Chicago Lodge, had a benefit at the Columbia for the charity fund, and the receipts were very large. The programme was made up of acts by the Vokes co., and singing and specialties by members of the Queen's Mate co. and volunteers from every co. in town.

Manager Harry Hamlin took part in a football game as part of a college team a day or two ago, and in consequence he wears a few porous plasters scattered over his anatomy. He can play football as well as he can manage, and that is a compliment, for he is good in both.

NEW ORLEANS.

Zozo opened at the Saint Charles Theatre Oct. 21, to a packed audience. W. J. Gilmore's Twelve Temptations 28.

Robert Mantell's first appearance as a star in New Orleans was a great success. The first two nights of the engagement, which commenced 23d, it rained fearfully. This served to keep people away, but when the rain ceased they came in numbers sufficient to nightly fill almost every seat in the Academy of Music. Mr. Mantell's success has been a genuine one; it was not an unusual thing for him to be given as many as five curtain calls a night. Monbars also found favor. The co. is one of the best that has been here this season.

Ten Nights in a Bar-room is an old-timer, but it is comparatively new here. Dr. Charles Howard's Dramatic co. presented it at the Avenue Theatre 21st. On the opening night the entire house was sold at half-past seven o'clock, and before eight people were turned away. Good business all week. The co. gave a good all around performance of the play. Leslie Miller is playing leading roles with great success. Ezra Kendall's Kids 28th.

At Faranta's Theatre the Juvenile Opera co. sang The Makado, Girofle-Girofla and Fatinitza to large and admiring audiences. Goodyear, Cook and Dillon's co. next.

Items: The Grand Opera House was closed this week on account of the failure of Magician Kellar to keep his engagement. During the interim the unfinished portions of the house were put in order. Minnie Maddern 28th; Kate Claxton Nov. 4. Manager Greenwall took advantage of his forced vacation and made a run over to Texas on business. He returned on Saturday.—The Twelve Temptations co. will come into New Orleans faster than any other theatrical co. has done. The co. closes at Memphis 27, but too late for the regular train; but that didn't bother such hustlers as Charles H. Yale and George H. Murray. A special train consisting of five cars was engaged for $600 with the understanding that unless the run was made in eight hours the $600 were to remain in the management's strong box. This means an average speed of fifty miles an hour, which is the fastest time ever made in the South.—Minnie Maddern will drive to and from the Grand Opera House during her engagement this week in a coach drawn by a spanking pair of white horses. This will set off her charming red tresses to advantage.—I want to congratulate my friend, Edgar Selden, on the success that he has made with Estelle Clayton in A Sad Coquette. I regard Edgar Selden as one of the brightest minds in the theatrical profession, and he is yet a young man. His new play, Will o' Wisp, is progressing splendidly. He has had several tempting offers to sell it, but has refused all, choosing to reserve it for himself, and let it be the means of presenting him to the public as an Irish star.—Mrs. Julia Aiken, of the Zozo co., is a clever actress, a charming woman and a devoted mother. She has a handsome little son at school in New York, who is a second edition of that clever comedian, Sol Aiken.

ST. LOUIS.

Booth and Barrett have come and gone, and their admirers must now wait patiently until their return next season. The houses that greeted them at the Olympic last week were large and composed of the best class of theatregoers. The repertoire consisted of only four plays, Othello, Julius Cæsar, Merchant of Venice and Hamlet. The two first had special scenery painted for them that was a revelation. There are some carping critics who are always on the lookout for something to condemn. These same critics have discovered that Mr. Booth's dramatic powers are on the wane. Mr. Booth is as strong an actor to-day as he ever was, and his Brutus, Iago, Shylock and Hamlet are perfect, both in dramatic fire and action. Mr. Barrett was good, as he always is, as Cassius, Othello and Laertes, but seemed to lack spontaneity in his love-making as Bassanio, leaving the feeling in the minds of his auditors that he was not exactly in earnest. Charles Hanford, who takes E. J. Buckley's place this season, is to be congratulated on the good work he contributed. Owen Fawcett and John A. Lane were equal to their roles. Minna K. Gale is fast coming to the front, and won golden opinions for the strong manner in which she portrayed her roles. Gertrude Kellogg was good. Our native actor of the co., Beaumont Smith, has advanced a few steps since last season. This week, Carleton Opera; next, The Quick or the Dead?

Nat Goodwin, despite the strong opposition, played to large houses last week at the Olympic. He gave Lend Me Five Shillings and Turned Up. In the former he was fair, but in the latter he was inimitable. Next, A Tin Soldier.

Harry Kennedy's Lights and Shadows did a good business at the People's last week. The scenic effects were fine. Beacon Lights this week.

Jacques Kruger can be credited with another failure. The so called Popkin's Tragedy was presented nightly at Pope's last week. It is a plagiarism from The Humming Bird and A Night Off. There is no plot or even the semblance of one. Kruger, who is a good comedian, cannot make it a success even with the addition of Richard Quilter and Amy Leslie. This week, Lost in New York; next, McKee Rankin.

Under the Lash had a good week at the Standard. It is a sensational melodrama and caught on with the patrons of this house. Two finely trained dogs are introduced. Hyde's Show this week. Never Say Die next.

Items: Ben Stern, of the Carleton Opera co., is here.—Yank Newell will take out His Royal Highness after election.—S. H. Cohen, manager of Beacon Lights, is in town.—The Elks tendered a reception to a few of the Booth and Barrett co. There were recitations and songs by Messrs. Beaumont, Smith, Hanford, Hardy and Bartlett.—Ida Jeffries, of the White Slave, joins Lights and Shadows here.—Moolah Lodge of the Nobles of the Mystic Shrine, attended People's Theatre last Monday in a body out of compliment to Harry Kennedy.

SAN FRANCISCO.

Oct. 22.

Louis James and Marie Wainwright's season at the Baldwin ended on Saturday night. Although it was not a great financial success, still they made themselves such favorites that they will be heartily welcomed on their next appearance here.

The Webster-Brady co. did a remarkable business with After Dark at the Alcazar.

Faust has drawn large and enthusiastic audiences to the Tivoli during its two weeks' run.

T. A. Kennedy, the mesmerist, has proved such an attraction at the popular Orpheum that he has been re-engaged for this week.

The theatres all did well last night in spite of a large politicial procession. The Corsair at the Baldwin was pronounced a decided success.

Our Boarding House at the Alcazar must have proved a success if laughter and applause go for anything. The audience were no doubt also showing their delight at the reappearance of those great favorites, George Osbourne, L. R. Stockwell and Ethel Brandon.

Natural Gas at the Bush seemed to please even better than on its first production here. Ethel Corlette, a San Francisco girl, received a hearty welcome, having to respond to several encores during the evening. Natural Gas should do well.

The Three Guardsman has been put on at the Tivoli. Helen Dingeon, James T. Kelly and Mamie Taylor, after quite an absence, were heartily welcomed back. Un Ballo in Maschera follows.

The Baldwin scenic staff are busy on the scenery for Gilbert and Sullivan's opera The Yeomen of the Guard. Emma Abbott Opera co. produce it here.

Harry Mann, so long manager of Evans and Hoey's Parlor Match, has resigned and will come to this city to take charge of his brother's (Al. Hayman) California Theatre. Mann has bought a half interest in the lease of the house.

PITTSBURG.

Business last week was good at all our places of amusement. Mrs. Potter, supported by Kyrle Bellew and a good co., was seen at the Grand Opera House in a repertory of standard attractions. Hill's A Possible Case delighted the patrons of the Bijou. The May Howard Burlesque co. did good business at the Academy, and Kimball and Jacob's co. in Capers held the boards at Harris'.

This week we have The Arabian Nights' spectacular at the Grand, Fashions at the Bijou, My Partner at Harris', and Clark and Williams' Specialty co. at the Academy. Next week at the Grand Lotta; Bijou Jas. O'Neill; Harris', Mrs. McKee Rankin.

Items: Helen Sedgwick was in town last week.—Robert Hilliard will star next season.—S. H. Semon, manager of Kimball's Merriemakers, will go with the Forepaugh show next season.—Le Clair and Leslie left the Kimball co. 26th.—Manager Witt will donate his share of the Wednesday matinee (Oct. 31) receipts to the local Homœopathic Hospital.—Mrs. Potter appeared for the first time 27th in her new play, Civil War; or, Madame De Bressier. She made a decided hit and the performance throughout was pronounced by both press and public the best of the week.—The local Lodge of Elks held a very enjoyable social session Sunday night, 28th.—Mrs. Potter will likely play a return engagement at the Grand before the close of the season.—Le Clair and Leslie will join Manager Williams' Vaudeville co.

CLEVELAND.

Effie Ellsler was greeted on her home-coming by large audiences all last week at the Opera House. Jessop and Lees' new drama, Lady Margaret, and Judge Not were given. The first-named play scored a hit, though most of the critics prefer Frank Harvey's work and Miss Ellsler in a nineteenth century character. The Ellsler support this season is very good. This week A Possible Case. Mrs. Brown-Potter 8-10.

The Jennie Kimball Comic Opera co. in repertoire, under H. R. Jacobs' management, played all last week at the Cleveland Theatre to good business. Miss Chapman left the co. here, and will be replaced by Fatmah Diard, late of the Wilbur Opera co. Ed Chapman, an old local favorite, is the principal comedian of the Kimball organization. J. B. Polk this week; next, John A. Ellsler's Aladdin comb.

George Booker and Maude Leigh are good people in any comb., but as stars they overact themselves. Their drama, Fair Play, is rubbishy "wild-western" stuff. It drew poorly at the Columbia Theatre last week. This week Pete Baker. Mattie Vickers next.

The old-time character actor, W. J. Cogswell, has played to good houses at the Academy of Music in a piece called Crimes of a Great City. This week C. V. Morton and Lillian Bayer in their drama, Montana.

The Park reopened this week with the MacCollin Opera co. in repertoire. Next week the Paymaster.

Items: The Cleveland Cadets Quartette have had an offer to join The Stowaway co.—Austin Hogan, the Cleveland tenor, joins the MacCollin co.—Mark Madison, an English comedian, is in town organizing a co. to take the road Nov. 5 in a play called Clover Hill Farm, similar to Josh Whitcomb. Rehearsals are in progress at the Columbia.—D. H. Harper and C. W. Purrenhage take a Specialty co. to Painesville next Saturday.—Fred Waters has gone to New York to join Beacon Lights as business manager.

BROOKLYN.

At the Grand Opera House The Paymaster, with the tank, but without Mrs. O'Sullivan Dimpfel, drew very well last week. It was succeeded on Monday evening by Prof. Seeman and his Electra co. Seeman has appeared in Brooklyn before, but in a less ambitious way. His new effort was received with favor, the performance being voted a success by the audience—a fair-sized one. He is a clever performer in his line, and his assistants did their best to please, and evidently succeeded. Next week The Two Sisters will hold the boards.

Charles T. Ellis, in Casper the Yodler, made his first appearance at the Park Theatre last week, although he has frequently been seen at other houses here. His audiences were of fair size. Thatcher, Primrose and West's Minstrels opened on Monday evening to good business. The Shakespearean first part was received with much favor. Next week the New York Lyceum co. in The Wife.

Corinne is always a drawing card in Brooklyn, and her audiences at the Brooklyn Theatre last week, Monte Cristo, Jr., being the play, were large. On Monday Austin's Australian Novelty co. made its first appearance at this house. The Austin Sisters, as usual, made a decided hit.

Henrietta Barleur made her Brooklyn debut at the Criterion Theatre on Monday evening in The Romance of an Actress. Miss Berleur was favorably received by a fair-sized audience. She is an actress of considerable emotional power. Her support was, on the whole, very good.

At Hyde and Behman's Theatre Sam Devere's Big Boom drew large audiences all last week. The election excitement has very little effect on the attendance at this house. On Monday evening Manchester's Night Owls opened to large business. The co. as at present organized is one of the strongest of the kind on the road.

Miaco's Humpty Dumpty, which did particularly well at the Standard Museum last week, was succeeded on Monday evening by Storm Beaten, which has been presented here several times and is a favorite with the habitues of the house. The audience was large.

Items: The first performance of the Amaranth Society is to be given at the Academy of Music 7th.—The private concerts of the Brooklyn Choral Society are to take place at the Academy Dec. 11, Feb. 27 and April 11. The conductor is C. Mortimer Wiske, ex-manager of the Amphion Academy.—With a fine sense of the fitness of things the managers of the Lee Avenue Academy are to follow Lydia Thompson with She.—Several theatres announce that the election returns will be read from their stages next Tuesday evening. Col. Sinn expects to beat them all in previousness, as usual on these occasions.—Manager Holmes, of the Standard, distributes political literature among his patrons.—The Amphion Society has an important work in rehearsal for its first concert.—The sale of seats for the Damrosch concerts is progressing rapidly.

BROOKLYN, E. D.

Zig Zag played to big business last week at the Lee Avenue Academy. Lydia Thompson Burlesque co. opened in Penelope to a packed house on Monday night. Next week, She.

Siberia played to good houses last week at the Amphion Academy. The Two Sisters played a return engagement, opening to a good house on Monday night. Next week, Dixey in Adonis.

Under the Gaslight played to good houses last week at Proctor's Novelty. Lights o' London to excellent house Monday night. Next week, Wages of Sin.

Thomas and Watson's Vaudeville co. drew good houses last week at the Grand. Thrown Upon the World opened to a good house on Monday night. Next week, Checkered Life.

LOUISVILLE.

Lillian Lewis filled a three nights' engagement last week at the Masonic, appearing in Donna Sol and As in a Looking-Glass to very good business. Co. good.

Ellsler's Aladdin drew medium business only at Harris'. Little can be said in praise of anything in connection with this attraction, except the scenery, which was really beautiful. Edward J. Hassan's One of the Finest this week.

The offering at the New Buck was the Lilly Clay Burlesque troupe which, with Alice Townsend at its head, is a first-class organization of its kind. Business large. Walter S. Sanford in Under the Lash next week.

Items: Macauley's was closed throughout the week. Nat C. Goodwin comes this week in Turned Up, Confusion and Lend Me Five Shillings.—Max Clayton left Lillian Lewis here, going ahead of Aladdin. Morris Warner takes his place under Miss Lewis.—Manager Osgood has returned from Baltimore and is again in his accustomed place at Harris'.—The version of Donna Sol played by Lillian Lewis is a translation by Lawrence Marston, a member of her co. It is to be made the principal play in her repertoire.—Frank Bolton, who has been on the road with the Lilly Clay party, severs his connection with it here, assuming charge of the Buck stage, his old position.—The new Music Hall project is taking definite shape. A committee of business men is examining proposed plans and that it will be built in the near future is now an assured thing.

BALTIMORE.

Lydia Thompson and her English Burlesque troupe attracted very large audiences at Harris' Academy of Music last week. This week Around the World in Eighty Days. Barry and Fay next week.

Running Wild did a poor week's business at Ford's Opera House last week. This week Thalia Opera co.; Evans and Hoey in A Parlor Match next.

Katti the Family Help was presented at the Holliday Street Theatre last week to light houses. The co. played till Friday night, when they left for Chicago to fill an engagement, beginning last Sunday afternoon. It is to be hoped that they will meet with better luck there than attended them here. Creston Clarke this week. The Stowaway next week.

Byron's Across the Continent had a fairly successful week at Forepaugh's Temple Theatre last week. Bryant and Byrnes' Specialty co. this week. Muggs' Landing next.

Kelly's Front Street Theatre: George E. Atkins in Checkered Life was the attraction last week. This week, Ten Nights in a Bar-Room, with Manager Dan A. Kelly as Joe Morgan. Next, Martin Hayden in The Boy Hero.

The Night Owls at Kernan's Monumental Theatre drew fairly well last week. Rentz-Santley Burlesque co. this week. Reilly and Woods' co. next week.

Items: Lillie Grubb gave a farewell reception to her friends, at her home here, 23d. Miss Grubb rejoins the Casino co. in January next.—Manager Harris, of the Academy of Music, announces that the election returns will be shown from the stage by the aid of stereopticon views.

JERSEY CITY AND HOBOKEN.

May Wilkes in Gwynne's Oath is proving a drawing attraction at the Academy of Music this week.

HOBOKEN.

At Jacobs' Theatre Austin's Australian Novelty co. gave a very good show to only medium business last week. The specialties were excellent and gave great satisfaction, as many in the cast were old favorites. This co. has been here several times. This week Corinne in Monte Cristo, Jr., opened well, and will, no doubt, do an increasing business during the week.

At Cronheim's Hermen and Liman's Aggregation proved a drawing card last week and gave a very pleasing performance. The cast included the Delaur-Debrimont Quintette, Fonte-Boni Brothers, James S. Hoey, Lorraine and Mitchell, Sebastian Miller and others. This week the Kernell comb. opened to a good house and gave an appreciative entertainment.

Items: John Hoffman, ex-treasurer of Wareing's Theatre and now manager of the café attached to Jacobs', was married to an estimable young lady here last week.—Mr. Gantzburg, proprietor of the incinerated Comique, is about to build a variety theatre.—Mr. Cronheim is inaugurating Sunday "sacred" concerts at his house, a prominent number on the programme being "Cornet solo, 'Nearer My God to Thee,'" the regular vaudeville co. at the house doing the rest of the "concert."

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ALABAMA.

EUFAULA.

Shorter Opera House (Frank Bloodworth, manager): Goodyear, Cook and Dillon's Minstrels billed Oct. 26, failed to come. Cause unknown. Eufaula amateurs will occupy the boards 2d, to be followed by Janauschek 17th. This is the dullest season theatrically that Eufaula has ever known.

TALLADEGA.

Chambers' Opera House (George W. Chambers, manager): Weston Brothers in the Way of the World to a small but very appreciative audience Oct. 23.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): A Pair of Kids Oct. 24-25 to very good business. McCabe and Young's Genuine Negro Minstrels to very large audience at the Amphitheatre 23-24.

Item: Tannenbaum has concluded a special engagement with Roland Reed for a tour of eight weeks in the South next Spring.

GADSDEN.

Kyle's Opera House (T. S. Kyle, manager): Was opened for the season Oct. 20 by A Pair of Kids to a full house.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Robert L. Downing Oct. 19-20 and matinee to good business. A Pair of Kids to the largest house of the season 22d. Frank Kilday in Streets of New York to a fair-sized house 23d. Kate Claxton in The World Against Her 31-Nov. 1; Zozo 2-3.

Casino Theatre (Harry Walker, manager): Minnie Wallace in Aladdin all last week to good business. Next week Robinson Crusoe.

Avondale Opera House (Mr. Scholz, manager): Weston Bros. in The Way of the World 22-23 to light business.

SELMA.

Academy of Music (Louis Gerstman, manager): The season opened Oct. 23 with Ezra F. Kendall in A Pair of Kids, followed 25th by Streets of New York, both playing to good business. Prof. Burk's trained horses 29-30. Zozo Nov. 2.

ANNISTON.

Noble Street Theatre (Joe Physioc, manager): Weston Brothers' Way of the World Oct. 25th to fair business. Gorton's New Orleans Minstrels 31st.

ARKANSAS.

PINE BLUFF.

Opera House (S. F. Hilzheim, manager): Skipped by the Light of the Moon to good business Oct. 20. Struck Gas 27th; Roland Reed Nov. 5; Thomas Keene 10th; Two Old Cronies 12th.

FORT SMITH.

Grand Opera House (George Tilles, manager): Lizzie Evans met with bad weather and consequent poor business Oct. 19-20. She presented Our Angel and her new piece, The Buckeye. Salsbury Troubadours in Three of a Kind played to a crowded house 24th and satisfied everybody.

Items: Frank Foster, juvenile with Lizzie Evans, was too "ill" to appear in Springfield, Mo., and his connection with the co. was severed.—Miss Evans is reading and is well pleased with a piece entitled Tennessee, from the pen of Mrs. Ettie Henderson, of Jersey City.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Newton Beers in Lost in London Oct. 22-23 to very light business. Lizzie Evans entertained a fair audience 25th, presenting for the first time in our city The Buckeye.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Plato, Lescher and Hyde, lessees): Haverly and Cleveland's Minstrel Stars played to a packed house Oct. 17. A good show in every respect. Return engagement 21st. The old-time minstrel, Luke Schoolcraft, joins them in San Francisco.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): A Tin Soldier to fair houses, week Oct. 15. Haverly's Minstrels 22d; James Wainwright 29th; Hallen and Hart Nov. 5; Natural Gas 12th; Frank Daniels 19th; Daniel Sully 26th—for a week each.

Academy of Music: Philippe Salvini's Unique attraction, consisting of various trained animals, last week.

WOODLAND.

The season in Woodland was opened by the Rochester co. for two nights in Fun on the Bristol and Senior and Junior. Hettie Bernard-Chase co. in Rags to good house Oct. 15.

Items: We expect the coming Fall and Winter season will prove a favorable one for good cos. The town and surrounding country are prosperous to a high degree. Our wheat and fruit crops have been unusually large this season, consequently money is abundant. We shall be prepared to welcome all the good cos. that may come our way.

SAN DIEGO.

D Street Theatre (Perigo and Smith, managers): The Haverly-Cleveland Minstrels packed the house Oct. 18.

Item: Miss Trella Foltz, formerly a member of Louis Harrison's co., was married in this city 21st to Dr. C. J. Toland of San Francisco. She will retire from the stage.

STOCKTON.

Avon Theatre (Humphrey and Southworth, proprietors): Philip Salvini's trained animals appeared to small audiences 17-18. Stockton people are becoming tired of paying $1 for entertainments that are given in Sacramento, San Jose and elsewhere for fifty cents. A large number of our prominent and most liberal patrons have banded together and decided to stand this no longer, and to stay away until this matter is adjusted. All they ask is equity. They are willing to pay first-class prices for first-class entertainments.

CONNECTICUT.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): Theodora the Lion Queen drew good houses Oct. 22-24. Phosa McAllister in the title role was very effective. William F. Clinton's Fabian was rather weak at times, and a little weeding would improve the supporting co. But as a whole the play was well presented.

New Haven Opera House (Horace Wall, manager): Shadows of a Great City Oct. 25-27 to fair business. Cora Tanner in Fascination 29-31.

Grand Opera House (G. B. Bunnell, manager): Passion's Slave to fair business Oct. 22-24. Kentuck filled the house 25-27. Eileen Oge 29-31.

BRIDGEPORT.

Proctor's Grand Opera House (Proctor and Belknap, managers): The Two Sisters drew big houses for the four performances Oct. 22-24. Proctor's Own co. had fair audiences 25-27. Jeanie Calef opened to a big house 29. James K. Keane in Burr Oaks 5th.

Hawes Opera House (R. Tomlinson, manager): James O'Neill in Monte Cristo play to a very large house Oct. 27. Shadows of a Great City had a fair house 29th. Julia Marlowe 31st; Drifting Apart 5th.

MYSTIC.

Opera House (Ira W. Jackson, manager): Hearts of Oak to a light house Oct. 22. The co failed to please. Nelsonia and Rouclere Mystery co. 7th.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Jacobs' Wages of Sin did fairly well Oct. 22-24. James O'Neill in Monte Cristo drew large and well-pleased audience 25th. The week closed with Phosa McAllister in Theodora to good business. The piece was well presented and excellently staged. Cora Tanner in Fascination 29-31.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Under Cover to a small house Oct. 22. The play was well put on and deserved a large audience.

THOMASTON.

Thomaston Opera House (Thomas A. Gotsell, manager): Hearts of Oak played here Oct. 26, to a better house than it really deserved. The parts were taken miserably, and the audience were thoroughly disgusted. It seems too bad to see a play with the reputation that Hearts of Oak has gained "slaughtered" as it was here. Hearts of Oak without James A. Herne as Terry Dennison, is like Romeo without a Juliet.

DANBURY.

Opera House (F. A. Shear, manager): Ujlie Akerstrom in repertoire did an excellent business all last week.

NAUGATUCK.

Gem Opera House (Jacques and Beardsley, managers): Hearts of Oak to a good house Oct. 25. Politics and annual Catholic fair will occupy the Opera House for the next four weeks.

MERIDEN.

Opera House (T. H. Delevan, manager): Shadows of a Great City Oct. 23-24, to fair business. Theodora was presented with Phosa McAllister in the title-part to a poor house 25th. Next week, Julia Marlowe in Twelfth Night.

WATERBURY.

Jacques Opera House: Over the Garden Wall, with Dan Mason as Julius Snitz, attracted a fair audience Oct. 23. The co. gave general satisfaction. James O'Neill and his excellent co. in Monte Cristo 26. Neither the star nor the play seems to have lost any of their popularity. The house was crowded with an enthusiastic audience.

DAKOTA.

SIOUX FALLS.

Grand Opera House (S. M. Bear, manager): Templeton Opera co. Oct. 23-26 to good business. Helen Blythe in Catharine Howard 27th. Edwin Barber in A Legal Document 29-30.

Items: The Clair-Patee co., which filled a week's engagement here several weeks ago, has a return date Nov. 10, when they will produce Sands of Egypt for the first time.

BISMARCK.

Athenæum (J. D. Wakeman, manager): Grismer-Davis co. in The World Against Her to a fair-sized house Oct. 19. The stars did not do very good work, and the performance, as a whole, was quite severely criticised. Chip of the Old Block to a good house 23d. Entertainment first-class and thoroughly enjoyed throughout.

WATERTOWN.

Grand Opera House (J. F. Brock, manager): Helen Blythe co. Oct. 19-20 in Catharine Howard and Camille to fair-sized houses. Beach and Bowers Minstels 23-24.

HURON.

Grand Opera House (O. P. Helm, manager): Pearson's My Geraldine co. presented that play to a medium house Oct. 20. Edwin Barbour played A Legal Document to light business 23d. Clair Patee co. in repertoire 24-27.

DELAWARE.

WILMINGTON.

Grand Opera House (Proctor and Soulier, managers): Fleming's Around the World in Eighty Days played to crowded houses Oct. 22-24. The De Kaunets and Ollie Redpath in Pert combined and gave a double show 25-27 to fair business. The Redpath co. were dated for the burned Academy, but were played at the Opera House in conjunction with the De Kaunets' co. Francesca Redding opened a week's engagement 29th to good house. The Miaco Pantomine troupe 5-6.

Items: The origin of the fire which consumed the Academy of Music here on the 23d is still a deep and profound mystery. The house, not having been opened for a week, the fires in the furnaces were not going, and excepting two incandescent electric lights in the front of the house, there was not a light in the house. It is strange then that the fire should have commenced on the stage. The watchman was in the building less than an hour previous to the discovery of the flames, and yet when observed the entire back of the building was a mass of flame. The fire totally destroyed the building, leaving nothing but the bare walls. The owners of the property lose heavily, and Proctor and Soulier's loss was about $10,000, with only $3,000 insured. The Academy will not be rebuilt.

DISTRICT OF COLUMBIA.

WASHINGTON.

Fashions last week to light business at Albaugh's. The Stowaway this week. Bostonians next.

Mazulum to fair-sized houses at the National. A good performance in many respects, but it had been seen here late in the Spring. Advance sales for Margaret Mather this week are said to be the largest of the season. Julia Marlowe next.

Alf. McDowell and Katie Hart in Kindergarden to packed houses at Harris'. Zitka this week. Jennie Calef (probably) next.

Rielly and Wood's co. this week at Kernan's.

GEORGIA.

MILLEDGEVILLE.

Opera House (Wright and Paine, managers): Gorton's Original New Orleans Minstrels pleased a large audience Oct. 23.

MACON.

Academy of Music (H. Horne, manager): The Ivy Leaf to a large and delighted audience Oct. 22. Kate Claxton in The World Against Her 26th.

ATLANTA.

De Give's Opera House (L. De Give, manager): The Grau Opera co. played its return engagement to very satisfactory business Oct. 22-23. The matinee was given for the benefit of the Jewish Orphan Asylum and was well attended. Erminie and The Black Hussar were presented. Robert L. Downing to splendid business 24-25. Mr. Downing is quite a favorite here and grows in popularity each season. The engagement of Mr. Downing to Eugenia Blair, his leading lady, is announced, and the marriage will take place in Minneapolis Nov. 27. Sol Smith Russell to good business 26-27. Mr. Russell presented his new play, A Poor Relation, and it was most cordially received. Mr. and Mrs. W. J. Florence, Zozo and Robert Mantell are booked.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): Robt. Downing appeared in Spartacus Oct. 23. Our next attractions are Kate Claxton in The World Against Her and Robert Mantell in Monbars.

WEST POINT.

Grand Opera House (W. B. Higginbotham, manager): Notwithstanding bad weather Gorton's New Orleans Minstrels played to fair business Oct. 26th. The audience was well pleased with the performance. Weston Brothers in the Way of the World 1st.

AUGUSTA.

New Opera House (Sandford H. Cohen, manager): Power's Ivy Leaf co. to good house and well-satisfied audience Oct. 22. Kate Claxton in World Against Her and Two Orphans 23-24. Robt. Downing 26-27. Mr. D. is a great favorite here, and has surrounded himself with a fine co. He had good houses and carries the good wishes of the community with him.

ILLINOIS.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Little Nugget amused a large audience Oct. 23. Ollet's Specialty co. 2d; One of the Bravest 7th.

STERLING.

Academy of Music (Lawrie and Purcell, managers): Michael Strogoff to good business Oct. 18. The co., except the principals, failed to please. Keep It Dark played a return date to big business 23d. Co. and play are excellent.

Item: Manager Lawrie was married last week to Miss Nellie Hyde, of Kansas City.

OTTAWA.

Sherwood's Opera House (C. H. Hodkinson, manager): A Night Off to medium business Oct. 24. Co. gave entire satisfaction. Charles Erin Verner 31st; George H. Adams 1st.

ROCKFORD.

Opera House (C. C. Jones, manager): The Conried Opera co. gave a very unsatisfactory performance of The Gipsy Baron Oct. 22 to a fair-sized house. A Night Off to satisfactory results 23d. Laura Joyce in Muggs' Landing and Kindergarten 26-27 to small houses.

CAIRO.

Opera House (Sol A. Silver, manager): Nellie Free and co. in Silver Spur appeared before a splendid house Oct. 25. Miss Free has ability, but the co and play failed to please. John Robinson with his Floating Opera House to satisfactory business 25 26.

CANTON.

Opera House (C. N. Hinkle, manager): Little Nugget co. to a crowded house Oct. 25 and gave good satisfaction.

GALESBURG.

New Opera House (Bailey & Winans, managers): Little Nugget drew a fair house Oct. 26, giving satisfaction. A. R. Wilber's Dramatic co. began a week's engagement 29th, opening in The Planter's Wife. Charles McCarthy's One of the Bravest 14th; Thomas W. Keene 24th.

QUINCY.

Opera House (P. A. Marks, manager): The Wilbur Comedy co. all last week to fair business. Little Nugget Nov. 1.

JOLIET.

Opera House (R. L. Allen, manager): Little Nugget to a small house Oct. 19.

PEORIA.

The Grand (Lem H. Wiley, lessee and manager). The Deshon Opera co. in repertoire all last week to excellent business, despite political demonstrations.

ELGIN.

Du Bois Opera House (Theo. F. Sw[illegible] manager):

Laura Joyce and co. appeared here Oct. 22-23 in Muggs' Landing and Kindergarden. The attendance was about the poorest we have had here, and likewise the entertainment. John Dillon produced A Sky Scraper 24th. Dillon, always a favorite here, was accorded a flattering reception on his appearance. The co. was very good throughout.

INDIANA.

PERU.

McKee Rankin in The Runaway Wife played to a large house Oct. 25.

LOGANSPORT.

Opera House (William Dolan, manager): Beacon Lights drew a good house Oct. 24. Co. good and audience satisfied. The Hanlons' 29th; Edwin Mayo Nov. 3; Kate Castleton 12.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Beacon Lights Oct. 25th to slim business. McKee Rankin 26th in a Runaway Wife to fair-sized but delighted audience. Hanlons in Voyage en Suisse 30th.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Sol Smith Russell with a good co. presented his new play, A Poor Relation, to a large and delighted house Oct. 22. He made a decided hit in this play. Beacon Lights drew a fair-sized house 26th.

IOWA.

LEMARS.

The Templeton Opera co. rendered Olivette in a satisfactory manner to a large audience Oct. 22. Helen Blythe 29th.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Emma Juch Opera co. to a fair-sized and well-pleased audience at advanced prices Oct. 22. Michael Strogoff 25th; Mrs. Langtry in As In a Looking-Glass Nov. 1.

Foster's Opera House (William Foster, manager): Frank Daniels' Little Puck Nov. 9. Hanlon's Le Voyage en Suisse 10th.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): A Cold Day co. to a fair-sized audience Oct. 20. Maggie Mitchell in Ray to a crowded house 22d. Jane Coombs in Bleak House to a fair-sized audience 24th. She has excellent support, and the audience were enthusiastic.

SIOUX CITY.

Peavey Grand (W. I. Buchanan, manager): Jane Coombs and her excellent co. were greeted by a crowded house Oct. 23 in Bleak House. The co. is one of the best that has been here this season. Helen Blythe 26th; Johnson and Slavin's Minstrels 27th; Milton Nobles 31-Nov. 1.

Academy of Music (Ed. M. Lord, manager): Templeton Opera co. concluded a successful engagement at this house on the 20th. George Ober in Dr. Jekyll and Mr. Hyde 27th; Ed. Stuart Theatre co. 29th, week.

DUBUQUE.

Opera House (Duncan and Waller, managers): Emma Juch Concert co. to a crowded house Oct. 20. Gibney, Gordon and Gibner all last week to poor business. The co. failed to please. Mrs. Langtry 3; Charles Erin Verner 5.

FORT DODGE.

Fessler Opera House (W. R. Musgat, manager): George Ober in Dr. Jekyll and Mr. Hyde drew a fair-sized house Oct. 25. Helen Blythe 30th.

BOONE.

Phipps' Opera House (Fred. L. Shelters, manager): Lew and Lottie Waters' Novelty co. opened Oct. 22 to S. R. O. They remained all week. Helen Blythe 31st; Aiden Benedict 7th; Rhea 17th.

DAVENPORT.

Burtis Opera House (W. H. Fluke, manager): Emma Juch Concert co. drew a large and one of the most fashionable houses of the season Oct. 22.

Turner Opera House (Charles T. Kindt, manager): A satisfactory performance of Andrews' Michael Strogoff was given to a good house 20th. Keep It Dark to good business 21st. A Night Off gave entire satisfaction 25th. Next week, Mrs. Langtry.

CRESTON.

Creston Opera House (J. H. Patt, manager): W. C. Coup's Equescurriculum of educated horses, and Peak Family Bell Ringers, gave three performances last week to poor business. The equescurriculum portion of the entertainment gave satisfaction. Hilarity 31st.

IOWA CITY.

Opera House (J. N. Coldren, manager): Michael Strogoff co. to a well pleased and crowded house Oct. 22. Scenic effects exceptionally good.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Only attraction last week was A Night Off co., which drew a good house and was well received.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Three of a Kind did a good business 22d. Nellie McHenry is supposed to have the leading part in this piece of nonsense, but it is hard to tell who is really the star. Miss Frances Herbert sang some songs that brought forth considerable applause. Gypsy Warde 26th; Pete Baker 29th; Marie Prescott 30th.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Mrs. Langtry in As In a Looking Glass was greeted by a large and fashionable audience. Held by the Enemy 19-20 did excellent business. Two Old Cronies pleased a large audience 22d.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager): Vernona Jarbeau in Starlight made her first appearance in this city Oct. 18, and was welcomed by a fair-sized audience. Katie Putnam 19-20 in Erma the Elf and Curiosity Shop. Business was not satisfactory and not what the merits of the co. deserved.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Held by the Enemy Oct. 18 to good business. Mrs. Langtry in As in a Looking Glass was greeted by a large and very appreciative audience 19th. Johnson and Slavin's Minstrels to a packed house 22d.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): Si Perkins held the boards Oct. 22 to fair business. The largest and most fashionable audience in two years greeted Mrs. Langtry in As in a Looking Glass 25th. The house was packed at advanced prices. She carries a fair co. and was well received. Her costumes were varied and brilliant. The Little Tycoon Oct. 31; Jane Coombs 3d; A Night Off 5th.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager): Bartley Campbell's White Slave was given to a fair house Oct. 22. Frank Jones as Si Perkins delighted his admirers 25. Marie Prescott and R. D. McLean gave a very fine performance of Virginius to a good house 27th. The Little Tycoon 29-30.

KENTUCKY.

BOWLING GREEN.

Potter's Opera House (Potter Brothers, managers): Al. G. Fields' Minstrels to a packed house Oct. 22. Lillian Lewis in As In a Looking-Glass to good business, giving general satisfaction, 24th. McCabe and Young's Minstrels Nov. 3.

PADUCAH.

Morton Opera House (John Quigley, proprietor): Nellie Free opened this place of amusement Oct. 19-20 in the musical comedy, Silver Spur. Good business. Bayse and Davis' Ideal co. last week to fair business.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): Over the Garden Wall drew but a small audience Oct. 22. Rosita Worrell was very sprightly and animated as Nellie Wrangle, and her singing is worthy of the highest endorsement. Dan Mason, Ben Grinnell, Nellie Bowers and Estelle Gilbert also did good work. On account of political excitement James O'Neill drew but a fair house to see his Monte Cristo 23d, but his masterly performance did not want for appreciative applause. Grace Raven and J. W. Shannon gave good support.

Items. Rosita Worrell is a sister of Mrs. George S. Knight.—James O'Neill says that he is heartily tired of Monte Cristo, but that the managers wont take anything else. As long as it continues to prove such a veritable bonanza, he would be foolish to drop it.—The Adams and Cook co. are meeting with marked favor this season. Thomas E. Shea, Edwin Varney, Justin Adams, J. Sheridan and Lillie Burnham all come in for a share of the liberal praise.—Owen Westford and Susie Russell are with Arthur Rehan's co. this season. This organization will soon produce Daly's new play Lottery of Love.—Loie Fuller is studying a repertoire of plays for her Southern tour which is to begin Dec. 1. She leaves the Arabian Nights co. in Pittsburg Nov. 3.—Faust was produced for the first time by the Kittie Rhoades co. in Mount Holly, N. J., 13th, and it ran very smoothly for a first performance. I am informed that Miss Rhoades made a charming Marguerite and that the costumes and scenery were beautiful.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): James O'Neill's Monte Cristo makes one feel glad and regretful at the same time; glad that Dumas' ever popular tale has among its many interpretations at least one praiseworthy reproduction, and sorry that the Count's irresistible monetary fascination is fast smothering O'Neill's versatility. Co. good and audience large Oct. 24. Keale and Truesdell's co. had a very light house to see that much abused and never very successful play Burr Oaks 27th. The co. was the worst seen here in years. Winnett's Passion Slave co. 8th.

Items: Arthur Rehan tells me that while he is convinced that the Lottery of Love would prove more successful on the road than any other of Daly's adaptations he is hardly likely to do it this season, as his co. is to cover much Southern territory to which his present repertoire will be fresh.

Later: Ullie Akerstrom opened her week's engagement here 29th to S. R. O.

LYNN.

Music Hall (James F. Rock, manager): Floy Crowell in repertoire 22d, week. Miss Crowell, who is a favorite here, was badly handicapped in two directions. C. Ed. Dudley, her manager and principal comedian, is ill with typhoid fever at Lowell, and election rallies and torchlight parades kept people away from the box-office.

Proctor's Theatre (A. H. Dexter, manager): Burr Oaks first half of the week to poor business. The Wages of Sin co., which, by the way, is the strongest seen here this season, succeeded in drawing a large Saturday night house.

MILFORD

Music Hall (H. E. Morgan, manager): The Seeman Electra co., advertised to appear Oct. 24, failed to appear on account of the sickness of Mrs. Seeman.

AMESBURY.

New Opera House (C. W. Currier, manager): John S. Moulton's co. Oct. 22-27, to moderate business. Jay Hunt is a good comedian and Daisy Chaplin is a pleasing soubrette. Bristol's Equescurriculum 8-10; Reuben Glue 13.

Item: J. S. Moulton's co. will shortly stage Monte Cristo and Jack Sheppard.

BROCKTON.

City Theatre (W. W. Cross, manager): Ruddygore was finely presented by the Stetson Opera co. to a light house Oct. 22. Annie Pixley in The Deacon's Daughter had a large and well-pleased audience 26th. George C. Boniface in Under Cover played to light business 27th. J. C. Duff's Opera co. 3d.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Annie Pixley in The Deacon's Daughter Oct. 25th took in $500. Mrs. Tom Thumb 29-31. Redmund-Barry 13th.

NORTH ADAMS.

Wilson Opera House (F. E. Swift, proprietor): Mora, supported by Fred. Williams, to large business at popular prices all last week.

NEW BEDFORD.

Opera House (J. C. Omey, manager): George C. Boniface in Under Cover Oct. 25, delighted a fair sized house. Co. and play are good. Stetson's Opera co. 26th, to a large house at advanced prices. Fine co. Chanfrau in Kit 29th; Duff's Opera co. in A Trip to Africa 5th.

CHELSEA.

Academy of Music (James B. Field, manager): The Stetson Opera co. in Ruddygore with an excellent cast give a fine performance Oct. 20.

TAUNTON.

Music Hall A. B. White, proprietor): Stetson's Opera co in Ruddygore to a large audience Oct. 23.

Item: There are several letters at the Taunton Post Office for members of the Muldoon Specialty co.

FALL RIVER.

Academy of Music (Fred. A. Gee, manager): George C. Boniface in Under Cover to small business Oct. 24. Stetson's Opera co. gave an excellent performance of The Mikado 25th, to small business. Annie Pixley, with good support, in The Deacon's Daughter to her usual big business 27th. Duff's Opera co. in A Trip to Africa Nov. 6.

Items: Annie Pixley went to Philadelphia for a two weeks stay.—J. Banker Phelps, treasurer for George C. Boniface, has just returned to business after a week's illness. Mr. Phelps is a relation of William Walter Phelps, the millionaire Congressman of New Jersey.

SOUTH FRAMINGHAM.

Elmwood Opera House (G. E. Sanderson, manager): Owing to the sudden illness of Prof. Seaman, Seaman's Electra co failed to appear Oct 29. J. S. Moulton Comedy co. all this week in repertoire.

WORCESTER.

Theatre (Mrs. Wilkinson, manager): Jennie Calef was the attraction last week at popular prices. Good business.

Item: Mrs. Wilkinson spent three days in New York recently, and while there booked some of the strongest attractions that will be on the read, among them being Mrs. Langtry, Jefferson, etc.

ATTLEBORO.

Bates' Opera House (J. G. Hutchinson, manager): Mikado, by Stetson's Opera co., was excellently given before an appreciative audience Oct. 27. Muldoon's Horseshoe Four 4th.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Lotta in Pawn Ticket 210 and Musette all last week. Next week the New York Casino co. will appear in Erminie and Nadjy.

White's Grand Opera House (Charles O. White, manager): The Hanlons the latter half of last week to good business. Next week Rose Coghlan in Jocelyn.

Whitney's Opera House (C. E. Blanchett, manager): One of the Bravest last week. This week Kimball Opera co.

YPSILANTI.

Opera House (S. Draper, manager): Ada Gray to a good house 15th. McNish, Ramza and Arno's Minstrels to a large house 17th. One of the Bravest 20th, and Corner Grocery 22d—both to good houses.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Chicago Opera co. all last week to fair-sized houses at popular prices.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): Uncle Tom's Cabin to a fair-sized house Oct. 22. Detroit Light Guard Minstrels gave a benefit to our East Saginaw Lodge of Elks to a crowded house 23d.

Item: Ed. R. Salter, for the past year treasurer of the Academy, left Oct. 26 for Grand Rapids, where he assumes the active management of Redmond's Opera House.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): The Hanlons' Le Voyage en Suisse co. had a full house Oct. 22. The co. is a good one and succeeded in pleasing their large audience.

ANN ARBOR.

Corner Grocery to good business Oct. 20. Rusco and Swift's Uncle Tom's Cabin 27th.

GRAND RAPIDS.

Powers' Opera House (C. H. Garwood, manager): Hanlon Brothers in Le Voyage en Suisse Oct. 23-24. Business, considering political excitement, was good. Fanny Davenport 3-4.

Redmond's Opera House (C. H. Garwood, manager): Monroe and Rice did a heavy week's business, some nights even standing-room was taken. Rose Osborne in Fate all this week.

Item: Kate Walsh, leading lady of the Charles Erin Verner co., has returned home to this city on account of sickness. She will rejoin the co. as soon as she is convalescent.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Hanlons' Le Voyage en Suisse to a full house Oct. 30. Rusco and Swift's Uncle Tom's Cabin 23d to small business. Fanny Davenport in La Tosca 30th.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Rice and Dixey's Pearl of Pekin all last week. The piece took well; the co. is strong and embraces some capable artists. Johnson and Slavin's Minstrels Oct. 29-31.

People's Theatre (W. L. Walker, manager): The Marble Heart was produced in a very acceptable and praiseworthy manner last week, drawing well filled houses.

WINONA.

Opera House (George B. Russell, manager): Pauline Montegriffo English Opera co. in Women's Wit Oct. 19; house fair. Murray and Murphy in Our Irish Visitors to a good house 23d. Aiden Benedict's Monte Cristo 29th; Johnson and Slavin's Minstrels Nov. 7; White Slave 17th.

STILLWATER.

Grand Opera House (E. W. Durant manager): George Ober and co. in Dr. Jekyll and Mr. Hyde to a slim house Oct. 20. The co. was mediocre. Aiden Benedict in Monte Cristo to a fair-sized house 25th. The representation was fair. Scenery fine. Johnson and Slavin's Minstrels 6th.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Robson and Crane in The Henrietta last week, to large and representative houses.

People's Theatre (W. E. Sterling, manager): Sea of Ice all of last week, to fair-sized houses.

ROCHESTER.

Clark's Opera House (R. Milo Jacks and Son, managers): Pauline Montegriffo's English Opera co. appeared before a large audience Oct. 22, in an opera entitled Woman's Wit. The performance they gave was decidedly the worst that the people of this city have ever witnessed.

MISSISSIPPI.

VICKSBURG.

Opera House (Piazzo and Botto, proprietors): Roland Reed in A Woman Hater and Cheek to large audiences Oct. 22-23. Mr. Reed is a great favorite here and can always count on big houses.

Item: The Elks gave Mr. Reed and his co. a banquet 23d.

ABERDEEN.

Temple Opera House (R. L. Hatch, manager): T. K. Burke's trained horses came Oct 19-20 to $750 receipts.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Vernona Jarbeau with a capable co. to good business Oct. 19-20. Marie Prescott and R. D. McLean 21-22 in repertoire to only fair business. They deserve first-class houses.

Item: Howard's letter in THE MIRROR 20th depicts most forcibly a great and growing evil, not only in the metropolis but the whole country over. The lobby-loafing cigarette-smoker should be suppressed.

KANSAS CITY.

Coates: Mrs. Langtry played a three nights' engagement last week to crowded houses, opening on Monday. Mrs. Langtry has improved in her acting. Her support is wretched, with the exception of Charles Coghlan. Lady of Lyons Wednesday. Vernona Jarbeau and William Goat, Jr., opened Thursday and played a big three nights' engagement. The co. made a hit.

Ninth Street Theatre: Katie Putnam has played a week's engagement to crowded houses nightly. She played Erma the Elf and Old Curiosity Shop. Audiences pleased.

Gillis: Spencer's Little Tycoon played a splendid week's engagement.

Warder Grand: Milton Nobles in repertoire played a good week's engagement

Items: John H. Garrison, in advance of A Night Off, was in the city last Sunday.—The Elks' Club has severed all connection with the B. P. O. E., and will be called the Americus Club hereafter.—Billy Thomas' many friends here are extremely sorry that His Royal Highness was obliged to succumb.—Walter Lenox, manager for Lily Langtry, and Fred. Lenox, of the Little Tycoon co., are brothers. They had a reunion while here.—Mat. Berry is manager for Katie Putnam. His wife, Nellie Strickland, is the leading lady, and J. F. Berry, his brother, is in advance. Kate Putnam's husband plays a part. Mr. and Mrs. Demond are members of the co.—Vernona Jarbeau recently acted in a Salt Lake City Theatre, the manager of which issued seventy-six free passes to members of his own family. This is a record breaker.—Fred. Lenox leaves The Little Tycoon after the close of the engagement at the Gillis. He is the Gen. Knickerbocker of the cast. He goes to New York.—Jane Coombs, who opened the Coates Opera House seventeen years ago, will be seen here in Bleak House.—The Private Secretary is to be produced at Arcadia, Kan., by a "Union Square Dramatic co." The Union Square co. travelling in Kansas must be a superb organization of talented actors. The Union Square Dramatic co. was beaten at its own game in Columbus, Kan. It advertised to give away a silver set (of what deponeth sayeth not), and made an arrangement with a boy to draw it. The boy gave his father the ticket. The old man attended the show, drew the prize, and kept it, and now there is wailing and gnashing of teeth in aforesaid Union Square Dramatic co.—John A. Stevens' Unknown was produced at the Eden Musee last week.—Willard Spencer, composer of The Little Tycoon, is writing a new opera to be produced next Fall.—Charles Coghlan will soon leave Mrs. Langtry's co. He is tired of playing romantic roles, such as Claude Melnotte.

MARSHALL.

Marshall Opera House (Weller and Bryant, managers): Skipped by the Light of the Moon to a large and well-satisfied audience Oct. 24.

HANNIBAL.

Park Opera House (Watson and Price, managers): Skipped by the Light of the Moon made its annual visit 22d, and drew its usual big house. Pete Baker Nov. 10th.

SEDALIA.

Opera House (H. W. Wood, manager): Skipped by the Light of the Moon made its fourth visit to Sedalia to the usual large attendance Oct. 26.

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NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Maggie Mitchell in Ray Oct. 19-20 and matinee drew crowded houses. Miss Mitchell heroically played with her accustomed vivacity and *chic*, despite her evident pain resulting from an accident this week in which her foot was badly hurt. Vernona Jarbeau in Starlight did good business 22 24. Miss Jarbeau and Bessie Cleveland could not but feel flattered at the cordial reception given them. Johnson and Slavin's Minstrels 25th to standing-room only. Robson and Crane in The Henrietta 29-31; Held by the Enemy 8-10; Hanlon's Voyage en Suisse 12-14.

Grand Opera House (L. M. Crawford and Robert McReynolds, managers). Prof. Gentry's Canine Paradox Oct. 19-20 to crowded houses. A Cold Day proved a drawing attraction both nights, 22-23. The Emma Juch Concert co. drew a large and discriminating audience 24th. Hilarity 26 27; George Ober in Dr. Jekyll and Mr. Hyde 31-Nov. 1.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): Maggie Mitchell in Ray, Oct. 23, played to a full house. Johnson and Slavin's Minstrels to standing-room only 24th. Mme. Juch was heard by a large and select audience 25th.

FREMONT.

Turner Hall (George F. Looscher, manager): Hilarity gave entire satisfaction to a crowded house Oct. 25.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Maggie Mitchell presented her new piece, Ray, Oct. 25, to a crowded and appreciative house.

NEW HAMPSHIRE.

CONCORD.

White's Opera House (B. C. White, manager): Annie Pixley in The Deacon's Daughter to a good house Oct. 22. Duff's Opera co. in A Trip to Africa Nov. 1.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Annie Pixley in The Deacon's Daughter drew a fine audience Oct. 24. Mrs. Tom Thumb and Hurlburt's trained horses and dogs appeared to light business 25-27. Duff's Opera co. 2d.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Three Blind Mice to satisfactory results Oct. 22. Drifting Apart did good business 26-27. San Francisco Minstrels 9-10; She 12th; Peck's Bad Boy 15 [illegible]; Shadows of a Great City 19th.

NEWARK.

Miner's Newark Theatre: True Blue, the latest English success, was presented on last Monday evening. The play was never presented in this country before, but is well spoken of by foreign dramatic critics. The piece was well staged and the scenery excellent. The costumes are all very elegant, and the play undoubtedly a great success. The cast includes Rose Harrison, W. B. Beach, W. P. Sheldon, Harold Hartsell, Murray Day, Harry Pierson, C. D. Bennett, Stella Rees, Lula Frieth, Kenyon Bishop, Mlle. Verna and a strong auxiliary corps. The play will remain on the boards for the balance of the week. Fanny Davenport will appear in La Tosca next week.

H. R Jacobs' Grand Opera House: Frank I. Frayne opened for a week on last Monday evening in Si Slocum, an excellent melodrama. Mardo and Kentucky Bill are also great favorites.

Waldman's Opera House: Mignani Brothers' Star Specialty co. is the attraction this week.

PATERSON.

H. R. Jacob's Opera House presented Mrs. McKee Rankin in The Golden Giant Mine first half of last week to good business. Last half Eileen Oge was the attraction to fair houses. This week Charles Ellis in Casper. The other houses have closed until after the election. The People's opens with A Box of Cash.

NEW YORK.

ROCHESTER.

Lyceum Theatre (John R. Pierce, manager): Amberg's German Opera co. closed a successful week's engagement Oct. 27. The co. is an excellent one and was very favorably received. This week Frederick Warde.

Academy of Music (Jacobs and Proctor, managers): The Gray Stephens co. appeared in Without a Home and The Old Oaken Bucket to large audiences the past week. This week the Bunch of Keys; True Irish Hearts next.

Grand Opera House (P. H. Lehnen, manager): Frank Mayo, supported by a good co., appeared in The Royal Guard Oct. 22-23 and Nordeck 24 to fine business. The week was filled out by The Three Blind Mice, an excellent vaudeville troupe. This week Ada Gray at popular prices.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Boston Ideals brought out good-sized audiences Oct. 22-24. They gave something new the last night in Queen Topaz, which was criticised more on account of imperfect production than on the merits of the opera. P. F. Baker in The Emigrant 25-27. Business pretty good for election times. Gorman's Minstrels and Lotta this week.

Court Street Theatre (H. R. Jacobs, manager): Slocum's co. in We, Us & Co. last week had some large houses during the engagement. Three Blind Mice this week.

The Corinne Lyceum (Jacobs and Kimball, managers): J. B. Polk's Mixed Pickles was not over-successful last week. The piece deserved better patronage. Grandfather's Clock, which was booked for the current week, has stopped short somewhere, consequently the house will be closed.

At the Adelphi May Howard's Comedy co. is the present attraction.

Bunnell's will close this week. The Leonzo co. were there last week and did a moderate business.

Items: Counter attractions in the shape of Blaine, Mills and Depew on three nights last week made things rather blue for managers. They are all praying for the trouble to be over.—The orchestral concert at Music Hall on Monday was well patronized, rather to the detriment of the Ideals.

NIAGARA FALLS.

Park Theatre (Belden and King, managers): Hi Henry came Oct. 23 to good business. Peck and Fursman's Uncle Tom Cabin comes Nov. 2.

MEDINA.

Bent's Opera House (M. J. Marttene, lessee and manager): Gorman's Spectacular Minstrels Oct 25. to good houses. Peck and Fursman's Uncle Tom 1st.

WATERTOWN.

City Opera House (E. M. Gates, manager): Pat Rooney drew well Oct. 23 and gave excellent satisfaction. Rose Coghlan in Jocelyn 25th, and A. M. Palmer's Jim the Penman 26th; both played to small business, owing to the number of political demonstrations in this and surrounding towns.

CORTLAND.

Cortland Opera House (Robins and Vail, managers): Pat Rooney Comedy co. to good business Oct. 22. Mendelssohn Quintette Club to a fair-sized house 26th. Ada Gray co. to a good house 27th.

SENECA FALLS.

Daniels' Opera House (E. J. Matson, manager): Grandfather's Clock to a small house Oct. 23. Ada Gray to fair business 25th. Lillian Kennedy co. week, Nov. 5.

AUBURN.

Academy of Music (E. J. Matson, manager): Grandfather's Clock failed to please a small audience Oct. 22. There were some good people in the co., but taken as a whole it was very bad. Peck and Fursman's Uncle Tom's Cabin co. more than pleased a fair-sized audience 24th. The Hyer Sisters were especially good.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): The Boston Symphony Orchestral Club to a slim house Oct. 26. Gorman's Minstrels Nov. 8; Langtry 15th.

LOCKPORT.

Hodge Opera House (J. R. Heintz, manager): Gorman Brothers' Minstrels to a full house Oct. 24.

PORT JERVIS.

Opera House (George Lea, manager): The Lillian Kennedy co. in repertoire played all last week to heavy business.

Item: The Stetson Uncle Tom's Cabin co. is resting here. They reopen in this town on the 9th.

ALBION.

Village Opera House (William Eggleston, manager): Hi Henry's Premium Minstrels played to a crowded house Oct. 22. Gorman's Spectacular Minstrels 27th. Peck and Fursman's Uncle Tom's Cabin co. the 30th.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Frank Mayo and co. gave pleasing performances of The Royal Guard and Nordeck to good attendance Oct. 25 27.

Alhambra Theatre (Jacobs and Proctor, managers): A Bunch of Keys played to big business 25 27; George C. Boniface in Under Cover 29 31; Dan McCarthy in True Irish Hearts 1-3.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Ada Gilman in Bubbling Over to a fair-sized house and gave excellent satisfaction Oct. 23.

ROME.

Sink's Opera House (E. J. Matson, manager): Ada Gray and co. in East Lynne to fair business Oct. 22. The co. gave entire satisfaction.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): Bunch of Keys to well-filled houses and the best of satisfaction Oct. 22-24. A. M. Palmer's Jim the Penman co. 25th to a fine audience, which fully appreciated the co. and the play.

PENN YAN.

Opera House (George R. Cornwell, manager): Peck and Fursman's Uncle Tom's Cabin co. gave a fair performance to crowded house Oct. 25. Woman Against Woman 8th.

NEWBURG.

Academy of Music (A. Stanley Wood, manager): Margaret Mather in Leah, the Forsaken Oct. 26 to a fair-sized house. Charles T. Parsloe in A Grass Widow 8th. Joe Jefferson 12th.

Old Opera House (W. D. Dickey, manager): A Postage Stamp to a fair-sized house 23d.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (Saunders and Wadsworth, managers): Janauschek in Macbeth and Meg Merrilies Oct. 25-26 to good houses.

OHIO.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager). Boston Ideal Uncle Tom's Cabin co. to small business Oct. 22. Our people are tired of Uncle Toms. McNish, Ramza and Arno's Minstrels to big business 25th. A good co. with many new features. Irish Aristocracy 29th.

LANCASTER.

Chestnut Street Opera House (Frank Matt, manager): McNish, Ramza and Arno's Minstrels to big business 23d.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): A Cold Day co. to fair business Oct. 20.

Black's Opera House (Samuel Waldman, manager): My Partner to satisfactory results 25th.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): The Elite Comedy co. Oct. 22-24, and Edwin Southers' co. 25-27 played to light business. Nat Goodwin Nov. 8.

CIRCLEVILLE.

New Opera House (T. Blackstone, manager): Our new Opera House will be opened Nov. 16 by Donnelly's Fashions. My Aunt Bridget 19th.

TIFFIN

Shawhan's Opera House (E. B. Hubbard, manager): The Riley Dramatic co. all last week to only fair business, owing to the weather and political meetings.

Mr. W. H. Riley jr., manager of the Riley co., was initiated into the Elkan mysteries 24th.

CHILLICOTHE.

Clough's Opera House (George C. Tyler, manager): My Partner played matinee and evening to fair business Oct. 27

Masonic Opera House (E. Kauffman, manager): McNish, Ramza and Arno to good business 24th.

HAMILTON.

Music Hall (Hatzfeldt and Morner, managers): Forman and Morton co. in the Hermit to a fair-sized house Oct. 20. My Partner to a good house 21st.

Globe Opera House (Thos. Goldrick, manager): Black Flag 28th.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): J. O'Connor Roach in Dan Darcy, with a fair supporting co., played a profitable engagement Oct. 24. Kate Castleton to a large audience 27th.

WAPAKONETA.

Timmermeister's Opera House (C. W. Timmermeister, manager): Bartley Campbell's My Partner to good business Oct. 24. Corner Grocery 6th.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Arabian Nights Oct. 23 24 drew good house first night, but on the second played against a torchlight procession. The performance was only fair. The Corner Grocery, the last three nights of the week, drew good houses.

People's; Bartley Campbell's Fate, in the hands of a good co., drew good houses last week.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): The Arabian Nights Oct. 22, drew an immense audience at advanced prices.

AKRON.

Academy of Music (W. G. Robinson, manager): The Gaiety Theatre co. appeared in repertoire all last week to very fair business. The co. is now under the management of Frank Howe.

Item: It is reported that the Mackintosh Brothers, former managers of the Gaiety Theatre co., disappeared, leaving two weeks' unpaid salary to each member of the co., besides many other unpaid bills.

DAYTON.

The Grand (Reist and Dickson, managers): Bartholomew's Equine Paradox all last week to fair business.

BELLAIRE.

Elysian Opera House (T. C. Cochran, manager): The Lyons Comedy co. all last week at popular prices to full houses. Dan'l Boone 20th.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, manager): Charles C. Maubury and Nellie Boyd in His Natural Life played to good business during week of Oct. 15. The play and co. gave entire satisfaction. Rochester Comedy co. in Senior and Junior last week. The Emma Abbott Grand Opera co. this week.

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PENNSYLVANIA.

SUNBURY.

Lyons Opera House: Dore Davidson and Ramie Austen in Dr. Jekyll and Mr. Hyde to a large and well-pleased audience 25th.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): T. J. Farron in A Soap Bubble to a large and well-pleased audience Oct. 24. The Rising and Hamilton Opera co. 26th.

NORTH EAST.

Short's Opera House (T. W. McCreary, manager): Gorman Brothers' Minstrels Oct. 23 to a big house.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): The Davidson-Austen co. in Dr. Jekyll and Mr. Hyde to a small audience Oct. 25 Louise Arnot all this week.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): James Connor Roach and a good co. in Dan Darcy to a fair sized house Oct. 26. The co. deserved a better attendance.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Baldwin-Melville co. Oct. 22 in repertoire all last week to good business.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Drifting Apart to fair business Oct. 22. Ada Gilman in Bubbling Over to a large and delighted house 24th (benefit of G. A. R. Post). New York Philharmonic Club 26th to a packed house. The entire programme was a treat. Margaret Mather in Macbeth to large business 27th. The support was not of the best.

READING.

Grand Opera House (George M. Miller, manager): Drifting Apart drew fair houses Oct. 24-25. The performance was very pleasing. A Postage Stamp 1st.

Academy of Music (H. R. Jacobs, manager): Frank I. Frayne in Mardo, Si Slocum and Kentucky Bill drew crowded houses Oct. 22-24. Mrs. McKee Rankin in The Golden Giant to fair audiences 25-27. The co. is first-class and the performance good. On the Frontier 8-9.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Despite the inclement weather James C. Roach in Dan Darcy was warmly greeted by a fair-sized audience Oct. 23.

PHILIPSBURG.

New Opera House (A. B. Herd, manager): Agnes Cody co. last week to light houses. The star and co. failed to arouse any enthusiasm.

BUTLER.

Opera House (John S. Campbell, manager) T. J. Farron's Soap Bubble to a fair-sized house Oct. 22. Yankee Moore in Our Jonathan 29th.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Prof. Morris' dog and pony show Oct. 22-23 to light houses. James C. Roach in Dan Darcy 25 to fair business. The entire co. were well received, but the hit of the evening was made by Marie Louise Day in her singing (and dancing. Camilla Urso 8th; Postage Stamp 15th; Clara Morris 23d.

LANCASTER.

Proctor's Opera House (W. M. R. Williamson, manager): Ollie Redpath appeared in Pert Oct. 22-24 to pleasing results. Frank I. Frayne in Mardo, Si Slocum and Kentucky Bill 25 27. Quite a feature of these plays was the introduction of the star's trained animals, including "Ingersoll," his large lion, hyenas, dogs, ponies and his thoroughbred horse, "Kentucky Boy." The acting of the star, as well as his support, was all that could be desired. The business was very good, except on the first night, when the co. played against a large torchlight parade.

TITUSVILLE.

Opera House(C. F. Lake, proprietor): Professor Morris' horse and dog show pleased fair-sized audiences Oct. 26 27.

DANVILLE.

Opera House (F. C Angle, manager): Rufus Scott's Thrown Upon the World co. to good business Oct. 27. Arizona Joe 3d.

CARBONDALE.

New Opera House (J. O'Hearn, manager): Ada Gilman in Bubbling Over Oct. 25 to large house; gave very pleasing show. James Roach 1st.

ASHLAND

Opera House (T. F. Barron, manager): Sallie Hinton co. closed a week's engagement Oct. 27. Poor business.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Kate Castleton played to good house Oct. 22 in A Paper Doll. A Postage Stamp to large business 27th. Dockstader's Minstrels 9th.

EASTON.

Opera House: Prof. Lowanda in his gift entertainments to good houses Oct. 22 25.

ALLENTOWN.

Music Hall (A. S. Grim, manager): W. H. Fleming's Around the World in Eighty Days appeared to crowded house Oct 25.

PITTSTON.

Music Hall (W. D. Evans, manager): Robert Bruce in Arizona Joe terrified a top-heavy house Oct. 24. Ada Gilman failed to please a large house 26th. Dore Davidson in Dr. Jekyll and Mr. Hyde 1st; A Postage Stamp 5th; Dan Darcy 7th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Drifting Apart to small house Oct. 23. Ada Gilman in Bubbling Over to fair house 24th.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): A Postage Stamp Nov. 1.

Fountain Hill Opera House (E. L. Newhard, manager): The Adams and Cook Dramatic co. had a very successful week ending Oct. 27.

HARRISBURG.

Opera House (Markley and Till, managers): Kate Castleton in A Paper Doll to very good business Oct. 23.

UNIONTOWN.

Grand Opera House (G. W. Hamersly, manager): Dan'l Boone to a packed house Oct. 25. Marlande Clarke in Dr. Jekyll and Mr. Hyde and The Bells 29-30.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Dixey in Adonis last week played to the largest business ever done at the house, outside of opera week. The house was sold entire during the early part of the engagement. This week, Siberia; A Possible Case next.

Gaiety Opera House (Keith and Jacobs, managers): Kit was a good drawing attraction here last week and was well patronized. This week, Passion's Slave.

Westminster Musee: An excellent entertainment was given last week before large audiences.

Item: Several members of Providence Lodge of Elks go to Newport this Monday evening to initiate Lodge No. 104

NEWPORT.

Opera House (H. Bull, Jr., manager). George C. Boniface in Under Cover to good business Oct. 23. The Stetson Opera co in Ruddygore to a large audience 24th. Haverly-Cleveland Minstrels Nov. 15.

SOUTH CAROLINA.

COLUMBIA.

Opera House (Eugene Cramer, manager): Rauch 10 gave an excellent entertainment to a large and well-pleased audience Oct. 26. Ivy Leaf 29th; Janauschek 31st; Sol Smith Russell Nov 1.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Kate Claxton drew large houses in The World Against Her Oct. 22 and matinee and in The Two Orphans 23d. W. H. Power's Ivy Leaf was given to large business 26-27. Next week the Florences, Downing and Janauschek.

Items: Manager Ferree of the Ivy Leaf co. has designed a pretty and appropriate matinee souvenir, a green ivy leaf suspended from the beak of a gilt American eagle.—Business at the Academy thus far this season has been excellent.—The Janauschek co. will rest here during election from 3d to 8th.

CAMDEN.

Camden Opera House (J. L. Brasington, manager): Wren Comedy co. will play Sweethearts here 5th and Janauschek in Meg Merrilies 8th.

TENNESSEE.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): The Grau Opera co 25-27 and matinee to large audiences.

Item: The Atlanta *Constitution* states that Robert L. Downing and Eugenie Blair will be married next Thanksgiving Day.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): The Twelve Temptations opened to a packed house Oct. 22, and the interest increased at every performance, until hundreds were turned away. Lizzie Evans in The

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Get thee glass eyes;
And, like a scurvy politician, seem
To see the things thou dost not.
King Lear.

**** The New York Mirror has the Largest Dramatic Circulation in America.*

It Will Be a Beauty.

The array of attractions secured for the Christmas Number of THE MIRROR, which will be issued on Saturday, Dec. 1, is imposing.

Many of the most famous actors, actresses, playwrights, literatteurs and journalists in the world are included in its list of contributors.

The pictorial department will exceed in beauty and variety anything THE MIRROR has yet accomplished in that line. A dozen of the best color and black-and-white artists have combined to make its pages alluring.

The supplement alone will be worth the price of the paper. It will be a superb present, which everybody, professional or non-professional, who values a fine work of art, will wish to possess.

The superior advantages of our annual holiday number as an advertising medium are widely recognized by the profession. Advertisements are coming in by the wholesale. If the rush does not abate we will have to add several pages to the number to accommodate the demands upon the business columns. "First come, first served," is the rule we apply to our customers. Advertisers will do well to secure space early. We cannot guarantee to insert advertisements received after Saturday, Nov. 17.

Next week we will publish the full list of contributors and a detailed description of the contents.

Mme. Hading's Status Defined.

The arrival of Mme. Hading was heralded with a good deal of that sort of *grosse caisse* which usually precedes the appearance here of foreign artists, and which the American public is in some sort invited to endorse.

It was implicitly suggested that she would prove a star of the first magnitude, ranking with the great lights who have for centuries past made Paris the dramatic hub of the universe. Her name was classed, however naively, with Rachel and Bernhardt and Favart and Brohan and Croisette, and she was put forward as occupying an equal position of professional rivalry with the distinguished artist who accompanies her.

It would have been better for Mme. Hading's reputation here if her debut had been made under more modest auspices. Announced simply as the leading lady of M. Coquelin's supporting company she might have had the benefit of a pleased surprise for her real merits, instead of being taxed with deficiency in the scale of an already discounted approval. Presumptuous as it may appear for transatlantic audiences to review the judgment of the Boulevard, and allowing due weight to the fact that she has been heard by auditors speaking a different tongue and recognizing other dramatic traditions than her own, Mme. Hading has still perceptibly fallen short of the expectations her managers had led us to form. The New York public has assumed, as in so many cases hitherto, to judge her by its own clear-eyed, independent, Western standard, and their judgment—fairly summed up—has been but coolly favorable.

So reviewed, Mme. Hading does not appear as a star of the first, or even, perhaps, of the second, magnitude; but merely as a pleasing, graceful actress, trained in an excellent school, familiar with the best traditions, knowing her stage business thoroughly, and rather specially apt for the expression of the gentler and sadder emotions which lie, in possibility, in every feminine nature. She has little of that capacity for impersonation which we have claimed to be the first necessity of a thorough artist. Mme. Hading is always herself, with little allowance for the varying temper, character and emotions of her fictitious personages. If the two elements happen to agree, so much the better for Mme. Hading; if not, so much the worse for the role.

Even at her best, she rarely impresses her audience with the conviction—indispensable to their pleasure, however untrue in fact—that she, for the moment, feels herself to be the person she portrays. Her methods are evident and on the surface, like those French mantel clocks with a glass casing which exposes the *engrenage* of the train and the play of the adjustment. *Ars celare artem*, said the old Roman poet, and critics have come to agree that where the art does not conceal the art it ceases to be, in the best sense, art at all.

In her stage devices, too, Mme. Hading shows little originality. She poses remorselessly, and her poses, beautiful as they often are, point directly to recognized and familiar models. Her peculiar drooping—we had almost said lounging—gait, a certain febrile languor of movement and nasal pathos of tone, suggest Mme. Bernhardt as sharply as her limp skirts and mousquetaire gloves. Even the hurried indistinctness of utterance in emotional passages, which has roused the ire of M. Sarcey, presumably dates back to the same local school and tradition.

In short, as we have hinted before in our criticisms, Mme. Hading is a pleasing and well-schooled actress, without magnetism or inspiration, and though a good, by no means a great, artist.

Actresses Ad Valorem.

We have had still another addition to the sumptuary supporters of the drama in the announcement that a brilliant society actress is going to England because she believes she has a bad attack of malaria or something of that sort; then, again, "I am going to London to secure a new play and some new gowns."

This is certainly a happy conjunction, and shows that the transatlantic *voyageur* is an expert in her profession as practiced in these days. This is vouched for by the predominance in the number of gowns overbidding the number of plays.

If this interest in foreign gowns increases, the question of costume may enter the current Presidential election, and a new tariff may be called for by which actresses will be estimated *ad valorem*. So many gowns, so much increase of salary; so many yards in a dress, so many lengths of laudatory notice in the newspapers.

Instead of scholars to write the dramatic criticism, the time may come when we must employ the better posted dry goods clerk.

Er Sagt Nichts.

The press throughout the country have talked very freely about Mr. Henry E. Abbey's silly stand toward the *Tribune* and THE MIRROR. In no equivocal language it has characterized his foolish idea that criticisms are governed by advertisements as false and reprehensible.

The principle involved has aroused many of the most influential journals in the country to the necessity of clearly expounding the relations of manager and critic. The Philadelphia *Bulletin* and other papers have quoted the full text of THE MIRROR'S editorial last week on this subject, while comments and corroborative statements have come from every direction.

Meantime Mr. Abbey says nothing. Let us hope that his silence indicates a process of sober and salutary meditation.

Make it Stronger.

The *Herald* wants the laws governing newspaper libel modified and amended. That is not strange when it is remembered that the *Herald* has been put to large outlay during its career in defending libel suits and paying damages.

THE MIRROR believes that these laws are not stringent enough by half. Our people, as it is, have not adequate protection against the gross license assumed by a large portion of the press.

The liberty of our prints should be in no sense restricted, but the press has no right to trespass upon the sacred personal rights of the individual as it does constantly.

If any change is to be made in the law of libel let it be a change for the better. Let the statutes and code be so altered that the perpetrator of gratuitous slander, malicious misrepresentation and defamation of character can be held, both civilly and criminally, to the strictest accountability.

The trouble at present is that the law is not severe enough to conserve the best interests of journalism or of the people.

Personal.

JARRETT.—H. C. Jarrett sailed for Europe on Saturday by the *Etruria*.

GAILLARD.—Alice Gaillard is on tour with Fort's Lyceum Opera company.

MCDOWELL.—Eugene A. McDowell has resigned from the Effie Ellsler company.

EAGLE.—Oscar Eagle has been specially engaged for Matthew Brookfield in The Bells of Haslemere.

WEBBER.—E. T. Webber, of Rose Coghlan's company, made a hit in Montreal as Triplet in Peg Woffington.

AVELING.—Henry Aveling has resigned from Fred Warde's company. He goes with the Bells of Haslemere.

SCOTT.—Cyril Scott, formerly of Minnie Maddern's company, has been engaged for E. H. Sothern's road support.

BELASCO.—David Belasco was presented on Monday by Al. Hayman with a massive and handsome silver-headed umbrella.

FRAWLEY.—T. D. Frawley is engaged to play Captain Salem in the Bells of Haslemere, opening in Chicago next Monday.

MILN.—George C. Miln, ex-clergyman, is in Australia waiting for something to turn up. It is his wish to make a tour in Shakespearean roles.

BARRYMORE.—Maurice Barrymore has been engaged as leading man by Mme. Modjeska for her six weeks' engagement on the Pacific coast.

LOW.—Edwin H. Low sailed on the *City of Rome* yesterday. He will make a flying trip to London and Paris and return in about a month.

ARCHER.—Belle Archer is reported to be quite ill. Her part in Lord Chumley is now being taken by Dora Leslie, a sister of little Elsie Leslie.

HOWARD.—Bronson Howard's new drama of the civil war, soon to be produced at the Boston Museum, has been awkwardly christened '61-65.

HOOLEY.—R. M. Hooley left on Saturday for Chicago. He has secured Augustin Daly's company for an engagement of three or four weeks next June.

TARLETON.—Ernest Tarleton, who has won warm praise on the road for his work in Gwynne's Oath, will leave that organization on Saturday night.

WILKES.—May Wilkes closes her season in Gwynne's Oath in Jersey City on Saturday night. She thinks of presenting a new play shortly in New York.

HARCOURT.—William Harcourt, who appears as the Spy in the production of Held by the Enemy at Palmer's Theatre, will play the Colonel on the road.

ABBOTT.—It is currently reported that Emma Abbott is worth three-quarters of a million dollars, so invested as to bring her in ten per cent. interest.

SPRAGUE.—Ethel Sprague, daughter of Mrs. Kate Chase Sprague, is the latest aspirant for stage honors in society ranks. She will join Mr. Sargent's school of acting.

MORELAND.—Beatrice Moreland, whose rise in the profession has been rapid, is engaged to play Rachel, the leading role, in the Eastern Held by the Enemy company.

BARRYMORE.—Maurice Barrymore has been engaged by A. M. Palmer for the title role in Captain Swift, to be produced at the Madison Square after the revival of Partners.

CHANGE.—Eben Plympton does not go with Among the Pines after all. His role will be played instead by Atkins Lawrence. The season opens the week after next in Boston.

SABATT.—Leonhardt Sabatt, the tenor of the Clara Louise Kellogg Opera company, which opens its season at New Haven, Conn., Nov. 12, arrived from France on Sunday on *La Bretagne*.

DANIELS.—Carrie Daniels was specially engaged for Oberon in A Midsummer Night's Dream. The striking costume worn by Miss Daniels in this part was designed by W. W. Denslow.

GOATCHER.—Phil Goatcher has signed contracts to devote himself exclusively for five months to the scenery of Under the Polar Star. He will commence work on the models next Wednesday.

TYLER.—Odette Tyler, who is the fortunate possessor of beauty, talent and intelligence, having completely recovered her health, is going to act again as soon as a suitable engagement offers.

CURTISSE.—Blanche Curtisse will have a share in the profits of Only a Farmer's Daughter this season. Miss Curtisse is to be the stellar feature of the company, playing Mme. Laurent, the adventuress.

COQUELIN.—M. Coquelin lectured at Harvard University, under the auspices of the Conference Francaise de l'Universite, Harvard, on "L'Art du Comedien," Tuesday afternoon, before a large audience.

SANGER.—Frank W. Sanger withdrew the horse-clattering-pavement effect in the first tableau of Mr. Barnes of New York at the Broadway, upon learning that Mr. Gillette had been granted a patent for it.

BARRY.—Helen Barry was thrown from her carriage while driving in Fourteenth Street last Tuesday, and sustained quite serious injuries.

YEAMANS.—Mrs. Annie Yeamans gave a Hallow-E'en party in her dressing-rooms at Harrigan's Park Theatre last (Wednesday) evening.

MINER.—Harry Miner sailed for England on Saturday by the *Etruria*. His object is said to be to arrange for a London production of Paul Kauvar at the Adelphi with Charles Warner in the title role and an entire English company.

COULTER.—Grace Thorne Coulter has been engaged by Fred Bryton for the role of Annie Dennison in Forgiven and to create the leading female part in Mr. Bryton's new play, which he will produce in this city before the end of the year.

CAMPANINI.—Signor and Signora Campanini arrived from France on *La Bretagne* on Sunday. The rest of the Campanini Concert company sail from Havre next Saturday on *La Gascogne*, their season opening in Steinway Hall on Nov. 16.

PERUGINI.—Signor Perugini will appear with Clara Louise Kellogg in fifteen representations of Faust, Carmen and Martha in the larger cities, opening at Boston on Nov. 19. He seems to have abandoned his intention to adopt the dramatic stage.

MACKAYE.—Steele Mackaye is a busy man at the present moment. He is writing a romantic comedy for Stuart Robson, arranging for a production of his play, A Noble Rogue, in this city, and planning out another piece. He may go to London soon to superintend the proposed production of Paul Kauvar there.

ANDERSON.—Mary Anderson and her company sailed from England on the *Umbria* on Sunday last. They will appear at Palmer's on Nov. 12 for a season of six weeks. A Winter's Tale will occupy the whole of that time, though the two plays by Tennyson which Miss Anderson has recently added to her repertoire, The Cup and The Falcon, may be first presented in this city.

EMMET.—J. K. Emmet will open his season in the original Fritz, altered in many respects, at New Haven on Nov. 12. Then he will go by way of the South to Los Angeles and San Francisco. From there he journeys to Portland, Oregon. The season in the old Fritz closes at Denver on April 13. Almost immediately afterward the new piece, Fritz in a Madhouse, will be produced.

SALVINI.—Alexander Salvini's admirers are pleased that he will be seen in his fine personation of the old German in Partners at the opening of the Madison Square stock season. The play will run a few weeks before the production of Captain Swift, for which an immense popular success is confidently expected.

VOKES.—THE MIRROR takes pleasure in presenting a portrait of Rosina Vokes on the first page of this number. It was engraved from a recent photograph of the brilliant comedienne taken in the character of The Circus Rider. Miss Vokes occupies a place quite her own in contemporaneous theatricals. Her name is associated with what is most clever, refined and diversified in the lighter forms of dramatic entertainment. The great success and popularity of this charming and merry actress, and her delightful company, is a cheering assurance that mirth and laughter are not associated with what is inartistic and in bad taste, and that the American public's fancy is not monopolized by the boisterous inanities of Brass Monkeys and Holes in the Ground.

HAWORTH.—Joseph Haworth has written to a Cleveland paper explaining the reasons for his withdrawal from his agreement with J. M. Hill in respect to Philip Herne. Mr. Haworth says: "I withdrew from the cast because Mr. Hill broke his contract, in which he distinctly says he will feature me as a star, and failed to keep his word. Again, I had received no statements for the entire seven weeks and therefore looked upon the venture as financially a failure. I received nothing for seven weeks, and as from the beginning it was apparently a case of freeze-out, I determined to withdraw."

HARRIGAN.—Edward Harrigan celebrated his forty-first birthday on Friday last. In the afternoon he attended the matinee benefit given by the Coquelin-Hading company, at Palmer's Theatre, for the sufferers by the Cuban cyclone, and in the evening his performance of Waddy Googan was interrupted by Frank E. Aiken, who presented him, on behalf of the company and the attaches, with a silver water-service. The pitcher bears the following inscription: "To Edward Harrigan, from the company. New York, Oct. 26, 1888. Birthday present." Mr. Harrigan was too much surprised to do more than say a few words of thanks, but after the performance he entertained the company and Manager Hanley in a royal manner.

Actors' Fund Jottings.

Three thousand and forty-eight professionals visited the reading-room during the week ending Oct. 27, an average of five hundred and eight a day. The Fund's staff of physicians now numbers eighteen. Six are located in this city, two in Brooklyn, and one each in Boston, Chicago, Cleveland, Washington, Cincinnati, Philadelphia, Jersey City, Baltimore, Pittsburg and Hot Springs, Ark. Three hundred and fifty-seven books and magazines have thus far been received by the assistant secretary for the use of the sick, and have nearly all been distributed among the Fund's beneficiaries. The latest donors are Mrs. Farren, Adele Clarke and George Farren. Arrangements for the first Fund benefit of the season, which is to take place on Thursday, Nov. 15, in this city, are being rapidly perfected. Many important stars and attractions have volunteered their services. Among the number are Messrs. Booth and Barrett, Mary Anderson, Hoyt's Brass Monkey, Henry E. Dixey, the Mr. Barnes of New York company, Louis Aldrich, Harrigan's Waddy Googan company, Lew Dockstader, the Paul Kauvar company, Mrs. Alice Shaw, Gus Williams, Tony Pastor and Marshall P. Wilder.

Financial Prospects of the New Opera.

The Yeomen of the Guard was given five times at the Casino the first week. The receipts are placed by Manager Aronson at $8,000, a much larger amount than either Nadjy or Erminie drew during their initial performances. He expects that $50,000 will be reached by the end of the opera's first month.

The Casino is packed at every performance and there is a constant hustle for seats in advance. The audiences are as remarkable in quality as in quantity—"18 karat fine," is the way Doorkeeper Wemyss puts it. Large and fashionable theatre-parties are almost nightly on hand.

Regarding the merits of the piece the critics have differed, and so have music-lovers and intelligent opera-goers. Some like it; some don't. Some think it is the best work Sullivan has composed; some claim it is the lowest in the scale of merit. Librettist Gilbert receives little credit from anyone. His share in the production, while its possession of literary quality is generally admitted, finds little popular favor. It is voted slow and uninteresting. The cast is considered uneven, the stage management well-nigh perfect, and the scenery and costumes admirable.

The Yeomen of the Guard will make a barrel of money for the Carino and Mr. Aronson this season. It is likely to hold the stage until May to continuously large business; for everybody in town and visiting town will wish to see Gilbert and Sullivan's latest, as a matter of course. In the large cities it is likely to do well also. It is not a piece which is thought to have any value in the small towns, and one year will more than likely exhaust its attractiveness in the populous communities.

Manager Aronson seems to recognize these conditions, and he is wisely making hay while the sun shines.

How They Will Vote.

It is a very difficult matter to learn just how actors and managers will vote. Most of the profession fear that the publication of their opinions will do them an injury, and refuse to disclose their real political views. With strict injunctions, however, to give a verbatim report of the answers given in response to his inquiries, a MIRROR representative has interviewed a number of actors and managers on the subject.

Duncan B. Harrison, star and manager of The Paymaster, was seen at an up-town exchange.

"I shall vote for Harrison and Morton," he said. "The former is my second cousin."

David Belasco forgot all about the Presidential race when he was questioned, and with his mind concentrated on the municipal ticket stated that he would put in one for Hewitt.

E. H. Sothern replied that he had no vote and urged the reporter to cast his ballot for Gus Heckler for Alderman.

Charley Reed, of A Brass Monkey, had just been awakened from a heavy sleep. He rubbed his eyes vigorously and stated that he would vote for John Quincy Adams.

Manager Reynolds, of the Fifth Avenue Theatre, has his own opinions regarding politics.

"I don't vote," he said. "There's nothing in it."

A. M. Palmer is a staunch Republican. He will vote that ticket straight for national, State and municipal candidates.

Louis Aldrich is a Harrison and Morton man. He will drop in a ballot for Hewitt, however.

Tony Pastor is a Democrat from way back. He favors Grant for the Mayoralty.

Frank Sanger will vote for Harrison and Morton, but Grant is his choice for the Mayoralty.

"My ticket is made up," said Cyril Scott, "I shall vote for Harrison and Morton. Warner Miller and Mayor Hewitt."

"I am a Democrat," Charles H. Hoyt, the classic dramatist, said, "and I shall vote the Democratic ticket, going up to my own residence in New Hampshire to do it."

Al. Hayman exercises his franchise in San Francisco and consequently will not vote this year. His best wishes are for Cleveland.

Pretty near all of the principal actors and managers connected with the Academy of Music and The Old Homestead production at that theatre are for Harrison and Morton. No less than $16,000 has been wagered on that ticket there.

Straws.

F. B. Conway writes from Burnley, England: "THE MIRROR'S arrival is regarded by the Tearle company as a godsend. Not only is this true of the Americans but also of the English portion of our organization, who look forward to its coming with as much pleasure as a school-boy does to a holiday in swimming time. This may seem like flattery, but it isn't—it's a fact."

J. F. Conklin, manager of the Grand Opera House, Minneapolis, Minn.: "We couldn't get along without THE MIRROR up our way. It is the best theatrical paper published. Somehow I can't find the correct route of a company unless I consult THE MIRROR."

Joseph Frank, manager of Zozo, writes from New Orleans: "I have never found it so difficult to get a MIRROR on the road as this season. As soon as we get into a city we make a rush for the news stands, and oftener than not meet with the reply 'All sold.' Three prominent newsdealers here in New Orleans have told me that the MIRRORS are all gone in less than one hour after the supply arrives. The other day I paid a man twenty-five cents for his copy when he had finished reading it."

W. J. Lawrence, an English theatrical authority, writes: "I read THE MIRROR regularly, and honestly believe it to be the best dramatic paper published anywhere."

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Everybody who knew Fred. Marsden is glad that his wayward daughter's effort to upset his will has been a complete fiasco. The latter's withdrawal from the contest amounts to a thorough vindication of his character from the aspersions she sought to cast upon it.

* * *

Sprightly "Polly's" recent article on Men and how a young actress ought to treat them, should be carefully read and digested by every girl who is going, or has just gone, on the stage. It is the frankest and most sensible advice on this subject I have ever seen in print. The snares and pitfalls besetting the first season of a stage career are such that it is necessary every innocent girl should know them and be told how they may be avoided. Of course a young woman of virtuous mind can maintain her goodness wherever she is placed, but unfortunately there are traps into which the innocent may unwittingly fall, and a clear head and a sufficient knowledge of their nature are essential to perfect safety. It is a mistaken and pernicious idea which many well-meaning people cherish that it is better to keep girls in utter ignorance of the dark and dangerous elements lurking in human nature. Many a wretched woman can trace her ruin directly to the practice of that wrongful theory.

* * *

"Polly's" chart of the reefs and shoals which threaten the prosperity of the fair young adventurer on the theatrical sea is quite complete and circumstantial, but I think I can mark down one or two rocks that were omitted.

Sometimes the most insidious enemy to youthful virtue is the manager, particularly if he be that class of manager who professes to take a warm and fatherly interest in the professional and personal welfare of the young aspirant. His kindly concern is very apt to be received with ingenuous gratitude. The novice has been, perhaps, led by experience and hearsay to look upon managers generally as busy people, immersed in affairs and weighted with responsibilities, who haven't time to waste in talk or even in common civility on applicants. But your paternal cuss will make himself solid in two shakes of a lamb's tail. He has a way of saying encouraging things, picturing in a vague but entrancing way wonderful possibilities, and especially of dilating delightfully upon the glittering opportunities that await the fortunate acquirer of "influence."

* * *

Now, in this latter respect, the young person knows the dear gentleman to be perfectly right. She has heard it said again and again that you may have all the talent in the world but you will make little progress toward a hearing unless "influence"—that vague, mysterious, but potential factor—is secured and brought to bear. And then when the manager gives her an encouraging pat on the shoulder, and finishes up with a paternal platitude, she is very likely to be convinced that her future is assured.

But she should nevertheless be very careful and very circumspect, and then she will very probably learn before long that the manager talks and acts very differently outside of his private office than when they are alone in it, and to her sorrow she will discover that he is after all only a clumsy, middle-aged Lovelace in disguise, whose morals are as easy as his tongue is oily. When you come across this sort of bird, look out for him—particularly when you are alone with him in his snug little nest.

* * *

Another and greater source of danger to the new-fledged actress is the midnight supper, after performance, with a gentlemanly non-professional acquaintance for a *vis-a vis*. These repasts are in most cases very different from the harmless little oyster-and-chicken-salad feed which the young girl may have frequently enjoyed with her tried and trusty masculine friends in the ante theatrical days.

It may all seem innocent enough in place. A glass of wine and a bird in a public restaurant isn't a sin, *per se*. But the girl is sure to be talked about and some kind female friend is more than likely to start a rumor in circulation which will speedily strip her of her reputation. The fact that the report is false doesn't matter; there is just enough appearance of truth about it to do the harm.

* * *

Sometimes the more designing admirer will meet this objection by proposing to avoid observation in supping somewhere alone. Now, it happens that there are very few private supper-rooms which two persons of opposite sex are permitted to enter and occupy that are either proper or respectable. There are a dozen more or less notorious establishments in this city where the pretense of a restaurant on the ground floor merely cloaks the business of letting apartments for immoral purposes above. Every man of the world has heard, or knows of their existence. The young girl who accompanies a man to one of these places, no matter how pure may be her intentions, if she escapes uninjured, has jeopardized her good name and placed her honor at the mercy of a probably unscrupulous person.

It is well to be forewarned and forearmed, and that is why I have supplemented "Polly's" admirable remarks by these additional hints.

Mr. Arthur Philosophizes

Joseph Arthur hasn't been in good health for some time past, but he was well enough to talk to a MIRROR man yesterday.

"Of course you know about the fellow who jumped into a bramble-bush," said the manager, "and then had to repeat the trick a second time to repair damages? That fable aptly describes the condition of the person afflicted with *cacorthes scribendi*, who writes intemperately, or being interviewed, says too much and regrets it later. I think we are all of us too loquacious. You know how dead set I am against seeing my name in interviews. I don't want to work the 'bramble-bush' anyway.

"Complaints? I guess not, after making the biggest American success ever scored in London. You know it's impossible to run a play one hundred nights without encountering obstacles. My plan is to go under a hurdle if I can't get over it. There are lights and shadows in every business, and disagreeable episodes; show me the man who expects to 'get there' without experiencing both, and I'll show you the man who would like to live on birds and walk on velvet.

"One hundred nights in London and two companies yet playing The Still Alarm is a balm that healeth many wounds.

"We made money—plenty of it—but there are dearer considerations to me than making money. One of them is making friends.

"We are going to do the play in Paris and Berlin next, and produce a new piece for copyright purposes. We arrived last Thursday on the *City of Rome*. The white horses come by the *Lydian Monarch*. The red haired girl is a passenger on the White Star boat. Our money is en route by a steamer specially chartered."

Mr. Marston's Observations Abroad.

Richard Marston, scenic artist of the Madison Square Theatre, is hard at work on the scenery for Captain Swift. He managed to find time, however, the other day to talk with a MIRROR representative about his recent vacation in England.

"I was very much struck," he said, "by the number of theatres that are being built in London. There are something like fifty theatres there in full swing during the regular season, and the curious part of it is that the population of the city is so vast that it seems to furnish a crowd for any attraction. The four millions and a half of people contain a spare crowd for anything reasonably good, and each theatre has a distinctive clientele. There are five new theatres now in course of erection, the Shaftesbury, the Lyric and three others. One of them will be about the size of the Broadway, and will stand at the junction of Shaftesbury Avenue and Charing Cross Road, a splendid Western central site. A good deal of mystery and gossip has taken place over it, as the real speculators, whoever they may be, keep as dumb as oysters. Some rumors have attributed the owndeship to D'Oyley Carte, not without a show of reason, while others mention Wilson Barrett.

"The handsomest theatre in London is perhaps the Alhambra, which was rebuilt after having been burned down a few years ago. The new structure is entirely of iron, a method of construction as applied to theatres that is deserving of more serious consideration than it has had. The form of architecture and decoration is the Oriental, of which the Casino here is such a charming exponent. The Empire, just opposite, is another fine theatre. Both of these are spectacular and variety houses, and it is probable that they have no equal anywhere for the style of entertainment given.

"The classical spectacular ballet of Antiope at the Alhambra was so beautiful that I was tempted to go something like fourteen or fifteen times to see it, as it was a veritable dream of ancient Greece. The story was that of the quarrel of the Queen of the Amazons with Theseus. I have never seen more beautiful scenery than Thomas Kyan has painted for it. He seems to be the successor of the great Beverley. The first scene is the audience chamber of the Queen of the Amazons; the second a fairy-like grove, with a river in the distance which looks as if you could bathe in it; the third is the exterior of a city with an encampment at sunrise, changing to broad day, when a striking and original march of the Amazons to exquisite music takes place. The fourth is the tent of Theseus, and the last scene is the forum of the city. In this is introduced a peculiar triumphal march. A band of warriors with their shields locked overhead like the ancient phalanx support a group of female slaves, and the whole forms a magnificent spectacle. Our public will soon see it, for Bolossy Kiralfy's brother-in-law scented the prey from afar and purchased the whole thing, stock, lock and barrel, for America. It will be done at Niblo's. The ballet, Rose d'Amour, at the Empire is also a very fine one, and the scenery is also by Kyan and Emdin.

"The important pieces coming over here from London are Union Jack, which is a melodrama of the Harbor Lights order; Pinero's Sweet Lavender, which is a hit in London; Wilson Barrett's Ben-Ma-Chree, which is a play full of the sort of romance now so seldom seen on the stage; but the piece *par excellence* is Captain Swift, which will be produced here at the Madison Square. I saw it several times at the Haymarket, and I can only say that for combined strength and delicacy of treatment it is in my opinion a long way ahead of Jim the Penman. The story is dramatic and natural to the last degree. The scenic possibilities are large, as they include a London drawing-room, an English park, a conservatory and a wealthy Londoner's bachelor apartments."

In the Courts.

FRED. MARSDEN'S WILL TO STAND.

The contest over the will of Fred. Marsden is practically ended, because his daughter, the contestant, has not sufficient proof to justify the continuation of the contest.

The will was executed in February, 1888, but a codicil prepared about a month before he committed suicide disinherited his daughter Blanche entirely because of her misconduct.

After the filing of the will objections were interposed on behalf of the daughter, and a contest was begun upon charges that the testator was incapable, by reason of mental incapacity, of making a will at the time that it was executed, and also that it was procured by undue influence on the part of his wife. The Surrogate appointed Porte V. Ransom referee, to take testimony in the case.

The witnesses to the will and codicil, J. Alfred Reichardt, Lucy A. Reichardt, Mrs. M. A. Leggett and William Burgoyne, were all thoroughly examined in regard to the execution of both papers, and testified that at the time they were executed the testator was of sound mind and memory, and understood fully what he was doing. He was under no restraint whatever at the time, and the papers were properly executed and signed by him.

The examination of the witnesses was concluded on Tuesday, when the proponents rested their case in behalf of the widow in support of the will. The counsel for the daughter when urged to proceed with the testimony in support of the contest pleaded that he could not proceed by reason of his client's lack of funds. He virtually admitted that he did not think he had sufficient evidence to base the contest upon, but wanted more time to prepare himself.

The referee refused to postpone the case, as the counsel had stipulated to go on with his evidence on Tuesday. The case was thereupon declared closed, but will now be placed upon the calendar of the Surrogate, to be disposed of by him personally.

There is now not a particle of doubt that there was no foundation for a contest, and when the matter comes before the Surrogate he will undoubtedly classify it as one of the "frivolous" contests he has so often had before him, and will require the contestant to pay the costs of the entire proceeding.

Reaping the Whirlwind.

NOT MANY LIKE ABBEY.

Editorial in Boston Post, Oct. 27.

There are theatrical managers in New York—and we take it for granted that they are to be found in Boston as well—who do not share Henry E. Abbey's views as to the intimate connection between newspaper criticism and newspaper advertising. THE MIRROR has been at the pains to get at an expression of their opinions upon this point; and, except where they refused to speak at all, they have quite generally recognized the principle that when a theatre pays for advertising space in a journal it pays for nothing more than that. One manager goes so far as to admit that the critics are sometimes too generous, and another argues that uniformly favorable criticisms would only react upon the manager by destroying the confidence of the public, Daniel Frohman puts the whole case very neatly when he says:

"I advertise in the newspapers for the purpose of presenting to the eyes of theatregoers the current attraction at my house. I cannot object to any just or dignified criticism which the newspaper's critic may choose to write of the performance. I do not connect the two departments. I do not think that the advertising, therefore, subsidizes criticism. The latter is a distinct function which I encourage rather than censure."

The simple question whether Mr. Abbey withdrew his advertising from the New York *Tribune* is not, of course, of importance; it is the deductions to be drawn from the occurrence which are valuable. And it is well, from every point of view, to have it understood that a newspaper can be perfectly independent in its expressions of opinions if it chooses, and that there is no excuse—at least no creditable excuse—for choosing otherwise.

MISFIT GARMENTS.

Buffalo Courier.

In commenting upon Henry E. Abbey's puerile conduct toward the *Tribune* THE MIRROR says: "As for Mr. Abbey, it is perfectly plain that he is a very small man wearing a very large pair of pants."

NOT A FINAL COURT.

Boston Saturday Gazette.

Mr. Abbey may be an oracle on watchmaking in the thriving town of Akron, Ohio, and Mr Mayer may be an expert in the matter of looking after the baggage of a theatrical company, or seeing that advance notices and advertisements of a forthcoming show are inserted in the daily and weekly papers; but their efficiency in these deeply aesthetic pursuits does not, of necessity, make them a final court to decide on the criticism that shall be meted out to the theatrical speculations entered upon by Abbey, and advertised and railroaded and baggaged by Mayer.

THE COMMON SENSE VIEW.

Brooklyn Eagle.

Addressing itself in particular to members of the profession, THE MIRROR is at pains to point out the absurdity of the argument that the Madison Square Dramatic School will eventually take the bread and butter out of the mouths of competent actors and actresses. That the stage to-day, says our contemporary, is not overstocked with trained talent, must be conceded, and then it adds: "Whatever may be the results achieved by the method of instruction adopted at the School, it is at least apparent that the profession will benefit by such an artistic filter. The rejection of unsuitable applicants is itself a boon in the discouragement it gives to persistent incompetency, while the practical, systematic training afforded those who show sufficient aptitude and endowment to pursue the stage career will, at all events, transfer the educational process from regular public performances to the preparatory instruction room." There is common sense in all this, and it is indeed surprising that criticism of the school should have emanated, as claimed, from any of the more prominent actors or actresses of the day. With the drama, as with everything else in life, it offers little encouragement to the idle and incompetent, and it is elevated in proportion to the amount of brains and artistic skill which it can summon to its aid. To the extent that the dramatic school substitutes ability for incompetency and tends to weed out of the profession the large number of persons who have been to it more of a discredit than a benefit, it is worthy of all possible encouragement.

A MISTAKE.

Detroit Free Press.

Mr. Abbey has made a mistake and he will before long come to that conclusion himself.

PETULANT, BIGOTED, HARMLESSLY DESPOTIC.

Philadelphia Times.

The recent ebullition of folly by Henry E. Abbey in withdrawing his advertising from the New York *Tribune*, and all courtesies of the theatre from the representative of that journal, might have passed without serious criticism a generation ago. Then newspapers were the playthings of advertisers, and largely dependent upon the whims of patrons. But in this enlightened age, with journalism firmly established on the most independent foundation, and when only newspapers with convictions are respected or widely read, or of value to advertisers, it simply exhibits Mr. Abbey as a petulant, bigoted and harmlessly despotic man.

THE WORSE FOR ABBEY.

Springfield Republican.

Manager Abbey has followed "Ed" Rice's lead, and has withdrawn his advertisements from the New York *Tribune* on account of its uncomplimentary criticism. So much the worse for Abbey.

RIDICULOUS.

Pittsburg Dispatch.

Nothing more ridiculous has ever been heard of in connection with the stage than Henry E. Abbey's reply to a hostile criticism on M. Coquelin, the French comedian, which appeared in the New York *Tribune* some days ago. In an editorial of admirable temper and phrase the *Tribune* admitted the public to a view of a manager gone mad. Other metropolitan papers have applauded the *Tribune's* stand in the matter. Mr. Abbey has not as yet seen the folly of his ways. It may be in the power of the Pittsburg press some day to assist Mr. Abbey to a proper sense of his rights.

AN ALARMING SYMPTOM.

Atlanta Constitution.

Mr. Abbey is yet in the prime of his life, and has the record of being an upright, conscientous and successful theatrical manager. This evidence of peevishness should give his friends alarm for fear he is afflicted with premature dotage.

Professional Doings.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price, 25 cents. Advertisements received until Nov. 17.*

—C. N. Holmes, operatic tenor, is at liberty.

—Edward Leland has joined the Lotta company.

—W. A. Whitecar has been engaged by Augustin Daly.

—William Stuart joined Frederick Warde's company last week.

—Press and public cried "Scat!" and The Kitty disappeared.

—It is stated that Three Blind Mice will close at Buffalo on Saturday.

—Laura Booth, leading lady, and Walter B. Woodall, juvenile, are at liberty.

—George Holman, the originator of the Holman Opera company, is dead.

—William J. Gilmour, of Philadelphia, will visit Europe in January next.

—A recent estimate places the number of amateur actors in America at 60,000.

—Lizzie Goode has been engaged to play Dorothy Tremble in The Bells of Haslemere.

—Manager P. Harris, of Baltimore, has open time for week of Nov. 19 at Washington, D. C.

—William Dixon has joined the He, She, Him and Her company, replacing J. W. Forrest.

—Mrs. Charles Peters has been engaged to play Mercy in Couldock's Hazel Kirke company.

—Mary Leese is playing the leading part with Charles Erin Verner, vice Katharine Walsh, resigned.

The season of May Wilkes in Gwynne's Oath will probably end in Jersey City on Saturday night.

—Lord Chumley goes to Boston Nov. 19, when the Lyceum stock takes possession of the home stage.

—Gillette's She will be given at the Fourteenth Street, Niblo's and Grand Opera House this season.

—Lute Martin will take out an Irish play, Leprechaun, after election, opening on Nov. 19 in the East.

—The Private Secretary, under the management of Joseph McKeever, will open its season about Nov. 19 in the East.

—Jennie Williams joined Winnett's Passion's Slave at Philadelphia last week, and made a hit as Pattie Toogood.

—Manager P. Harris, of the Academy of Music at Baltimore, has open time on Feb. 11 and March 25, next year.

—James Owen O'Conor closes his engagement at Koster and Bial's this week, and will be disengaged after Nov. 5

—The benefit for the German Press Club at the Academy of Music on Friday night netted that organization $2,000

—Sally Cohen, the clever singing and dancing soubrette, closes her season with Three Blind Mice on Saturday next.

—Russell Bassett will be at liberty for the remainder of the season after Saturday night, when he leaves the Fate company.

—William L. Flynn, late with Michael Strogoff, has signed for the leading heavy part in Nellie Waters Criss Cross company.

—James A. Herne beat the Globe Printing Company in Philadelphia last week in a suit brought by them for a sixty-five dollar bill.

—The West Point Riffs, lessees of the Opera House at West Point, Miss., want a first-class attraction for the week of Dec. 10.

—Charles W. Allison as Middleton Smudge in Bubbling Over is reported to have made a distinct hit both by his acting and singing.

—Chang Yen Hoon, the Chinese Minister, and Yee Shaw How, the Chinese Consul, occupied a box at the Broadway the other night.

—Emma Jones (Mrs. Ince) has been specially engaged to play a character part in Daly's Vacation for the balance of the season.

—Charles Andrews' Her Husband company will not resume its season for some weeks. The members of the organization have been notified.

—F. F. Proctor's Brooklyn Theatre (late Novelty) will be entirely rebuilt next Summer. Only first-class attractions will be presented.

—Manager J. L. Buford, of the Warder Grand Opera House, Kansas City, Mo., telegraphs that A Night Off opened there on Monday to $1,267.

—Manager C. A. Myers, of Lebold's Opera House at Attica, Ohio, wants a first-class attraction for Thanksgiving Day and also for the holidays.

—James Fort, who has been booking time for A Night in Jersey, has severed his connection with that organization, and is open for an engagement.

—Theodore M. Brown opens next Monday night with J. H. Wallick, playing the leading comedy roles in The Bandit King and The Cattle King.

—T. H. Winnett returned from his Western trip recently. He reports business more than satisfactory with the Charles Erin Verner company.

—George Bruening, the bad boy of Kindergarten fame, and more recently of We, Us & Co., is taking a rest of a few weeks at his house in Chicago.

—Zig-Zag will be the opening attraction at the Park Theatre, Boston, next year, when the management of that house is assumed by John A. Crabtree.

—Grandfather's Clock closed its season at Lyons, N. Y., last Saturday night after a tour of eight weeks. H. A. D'Arcy, the manager, is now in the city.

—The benefit given by M. Coquelin and Mme. Hading at Palmer's last Friday afternoon for the sufferers by the cyclone in Cuba netted over $9,000.

—The Arabian Nights will be produced at the Academy of Music, Philadelphia, on Nov. 19, with a special company and an increased force of auxiliaries.

—San Francisco is to have a Winter circus which will open next week. It is to be called the Market Street Amphitheatre, and Frank C. Hoffman will manage it.

—Manager Mart Hanley is negotiating for the purchase of large tracts of land for himself and Edward Harrigan near Fort Madison, Iowa, anticipating a boom.

—Lea Jarvis, formerly with the Cora Van Tassel campany, and Helen Windsor have been engaged for A Grass Widow, which opens in Elizabeth, N. J., on Nov. 5.

—Jule Mackey, baritone; Will. H. Mayo and Lena John, a soprano, were recently added to John Wild's Running Wild, which opens its season in Hartford on Nov. 19.

—Jules Keen appears this season in Only a German, under Al. Sheible's management. Both are here now organizing his company. The time is booked solid, from Nov. 10.

—Articles of incorporation for the Order of Cincinnatus, of Cincinnati, were filed at Newport, Ky., recently. The capital stock is fixed at $75,000, in shares of $250 each.

—Charles Parsloe promptly paid the expenses incurred by Manager Paul R. Albert, of Chattanooga, through the cancelling of A Grass Widow's date at the time of the fever scare.

—Creston Clarke was received in a very friendly fashion by the Richmond people last week. He appeared in Hamlet, The Merchant of Venice, Fool's Revenge and Lady of Lyons.

—Managers Walker and Gallagher announce that the new People's Theatre at Erie, Pa., with a seating capacity of 1,200, will be opened Nov. 19. They are booking attractions for the season.

—William B. Henry, late manager of Tony Pastor's road company, has been engared as manager of Harry Williams' Own Show, which opens at the Central Theatre, Philadelphia, on Nov. 15.

—E. H. Van Veghten is a prominent figure in the company playing Over the Garden Wall. The piece has an excellent route, and seems to be enjoying a continuance of its early popularity.

—On the invitation of Lew Dockstader one hundred little ones from the New York Orphan Asylum visited Dockstader's last Saturday afternoon and saw for the first time a burnt cork entertainment.

—The scenery for A Winter's Tale, which Mary Anderson will present at Palmer's on Nov. 19, arrived by the *Servia* on Monday. The sale of seats for the season will begin on Thursday next.

—J. R. Painter, manager of Ada Gilman, has cancelled next week at the Standard Theatre, Philadelphia, in order to reconstruct the last act of Bubbling Over and make some changes in the company.

—Manager Sandford H. Cohen, of the New Theatre at Augusta, Ga., has open time during the Exposition to be held in that city, including weeks from Nov. 19 to Dec. 1, for which Manager Cohen is now booking.

—Gustave Amberg's new German theatre will probably open on Nov. 26 with Farinella, a comic opera by Zumpe, which has proved a great success in Vienna and Berlin. The scene of the opera is laid in Spain.

—Manager F. F. Proctor has November and December dates to fill at his theatres in this city, Brooklyn, Williamsburg, Bridgeport and Hartford, Conn.; Boston, Lynn, Mass; Wilmington, Del., and Lancaster, Pa.

—A Parlor Match, with Evans and Hoey, played to a large week's business in Cincinnati last week; people were turned away nightly. Mr. Hoey's new topical song, "Good-by, Good-by," is said to have made a big hit.

—Adolph Bauer, musical director of the Comic Opera company during the past two seasons, has resigned and is now in this city. He has been succeeded by Herr A. Poehs, formerly musical director at the Thalia.

—Lawrence Marston was awarded a verdict of $5,000 in Chicago on Saturday last in his suit against Mate Salsbury and Frederick Bryton for neither producing his play of Walton's Home which they purchased from him nor paying for it.

—There is likely to be trouble about D'Oyley Carte's new theatre in London. The foundations have been sunk to the extraordinary depth of forty feet into a bed of soft sand. The roadway has caved in and the adjacent buildings are endangered.

—C. S. Clarke and Company, managers of Dore Davidson, state that Marlande Clarke is booking his Jekyll and Hyde on the reputation of their organization. The latter should be easily identified by the names of Mr. Davidson and Ramie Austin.

—I. B. Rich, manager of the Hollis Street Theatre, Boston, has increased the time of Gillette's She, which opens at that house in November, to four weeks. Al. Hayman is having two cars built for the properties, scenery and costumes of this production.

—H. B. Blaisdell, the manager of Frank Jones' Si Perkins co., died in St. Louis recently. The remains were placed in a vault for future burial. Mr. Blaisdell was an old-time manager. He leaves a wife and son. He was honest and straightforward in all his dealings.

—Charles F. Dittmar has composed a piece of music entitled "The Elk's Patrol," which he has dedicated to the Elks of this city. It will be played at their benefit at the Grand Opera House on Nov 22 by an orchestra of fifty musicians, under the direction of the composer.

—Gus Pitou has bought from John Stetson all the scenery and mechanical effects used in the spectacular production of The Corsican Brothers at Booth's Theatre when Charles R. Thorne, Jr., was the star. They will probably be used in Mr. Mantell's revival of the play in Philadelphia.

—H. R. Jacobs' latest acquisition, the Kensington Theatre, Philadelphia, which was lately built for him, was opened on Monday night with Hoodman Blind. The house is said to be a beautiful one and is an assured success. It was opened with great *eclat* and hundreds were turned away.

—Ralph Delmore has resigned from The Fugitive company, which he was to have joined shortly, and also from Mr. Barnes of New York, which he leaves on Saturday night. Frank Mordaunt has been engaged by Frank Sanger to take Mr. Delmore's place in the cast at the Broadway.

—James Meade is in the city looking after the interests of The Crystal Slipper, which comes to the Star on Nov. 26. It has two weeks yet in Philadelphia, one week will be devoted to Baltimore, and after another week spent in preparations for the performance here, the company opens for a run.

—"I am glad to hear that Washington Life is going out," said Manager Daniel Frohman yesterday. "The few who are specially interested in the suit brought by Miss Matthews will now have a chance to see how utterly ridiculous her claims are."

—Al. Hayman signed contracts last week to take Thatcher, Primrose and West's Minstrels to the Pacific coast next Summer, for fifteen weeks, during which the principal cities of Colorado, Utah, Nevada and California will be visited. The company will number fifty-five people. Scenery will be carried.

—It is said that a syndicate of wealthy men intend erecting a magnificent new theatre on the site of the Old London Street on lower Broadway, over which W. J. Gilmour, the present manager of the Grand Central Theatre, Philadelphia, will rule. The plans are now in the hands of McElfatrick and Sons, the architects.

—The Rival Dramatic and Musical Association opened its seventh season at the Lexington Avenue Opera House on last Friday night with a performance of Everybody's Friend. There was a packed house and considerable enthusiasm. The performance was fairly good and the waits between the acts as long as usual.

—Manager Jacob Litt, of the New Academy of Music at Milwaukee, Wis., is booking time for the new theatre at La Crosse, Wis., to be completed by Jan. 1. The edifice is a ground-floor theatre, and will be thoroughly equipped with the latest improvements. Manager Litt is also booking time for the Opera House at Wausau, Wis.

—In the City Court on Saturday last Judge Brown and a jury handed down a decision in the case of Duncan B. Harrison against W. W. Tillotson, awarding the former $500 for his services rendered in booking a route for Evangeline, $52.47 expenditures, the interest on both sums since the suit was brought a year and a half ago, and costs.

—A. H. Canby has been engaged by Frank W. Sanger to manage the road tour of Mr. Barnes of New York, which opens about Jan. 1, probably in the West. All the scenery and the principal members of the New York cast will be seen in the production. The tour will be under the personal direction of Mr. Sanger, while Anderson Reed will act as treasurer.

—Three companies are now rehearsing daily on the stage of the Lyceum, the Lord Chumley company, the stock company in Sweet Lavender, and the road Wife company, which comprises the following artists: Nelson Wheatcroft, Frank Carlyle, Charles S. Dickson, James O. Barrows, John Flood, A. W. Gregory, Henry Herman, Mrs. Berlan Gibbs, Adeline Stanhope, Mrs. Nicholson, Hattie Schell, and Mrs. Gregory. The season will open in Williamsburgh on November 12.

—Alvin Joslyn Davis, who is at present under bail on a charge of having in his possession obscene pictures, the penalty of which offence is a fine of from one hundred to one thousand dollars or imprisonment for one month to one year, or both—went before the Grand Jury the other day, and had E. P. Myerson indicted for larceny. Hyerson is only too anxious to have this charge brought to trial, as he is confident of proving his entire innocence, and he wishes to vindicate himself.

—A Grass Widow, with C. T. Parsloe as the stellar attraction, will resume its season on Nov. 6. The play has been somewhat altered and strengthened, a new first act added, and an abundance of new and excellent music provided. The company includes Edward Warren, J. E. Stille, Austin S. Palmer, Daniel Williams, Helen Windsor, Lea Jarvis, Annie Williams and Genevieve Howard. Charles Melville is business manager; Charles A. Parsloe, acting manager; Harvey Thompson, musical director.

—James H. Alliger is the manager of the new Vineville Park and Theatre, which is located three miles from Macon, Ga. The Messrs. Haines have built a railway to the spot and are putting up a number of buildings. The Casino will have a large ball-room and a pretty little theatre. Light opera and comedy will be given. The opening takes place Nov. 10. Mr. Alliger says: "I find THE MIRROR is very popular here. It has a large sale at the Lanier House news-room.

—Washington Life, by Fannie Aymar Mathews, will start on the road Nov. 26, with Sibyl Johnstone, who was last season leading lady with Robson and Crane, in the role of the heroine. The company will include such people as Horace Vinton, Helene Lowell, Malcom Bradley and others. Washington Life is the play that Miss Mathews claims The Wife was taken from, and which she is now suing Daniel Frohman for producing at the Lyceum Theatre as the work of Messrs. Belasco and De Mille.

—Frank W. Sanger has just completed the organization of the company for James D. Carson to play The Bells of Haslemere at the Columbia Theatre, Chicago, commencing on Nov. 5 for a season of three or four weeks. Joseph Haworth having been secured for the leading role. The other members of the company are B. R. Graham, T. D. Frawley, Will A. Sands, M. J. Jordan, William Seymour, Thomas Atkins, Emily Lytton, Netta Guion, Eloise Willis, William Barnum and H. E. Blakemore. The stage will be under the direction of William Seymour.

—On Thursday afternoon a benefit performance was given at McVicker's Theatre, Chicago, in aid of the family of the late C. S. Redfield, who for twenty-three years was treasurer of that house, and who was one of the most widely known men in the theatrical profession. The entertainment was furnished by Joseph Jefferson, Lillian Russell, Richard Golden, the Vokes company and members of A. M. Palmer's company, including Maude Harrison, J. H. Stoddard, Louis Massen and Walden Ramsay, these latter playing One Touch of Nature. Maude Harrison deferred her proposed departure for New York in order to appear at the benefit. The performance netted about fifteen hundred dollars.

—It is stated that Lewis Morrison is meeting with success in his spectacular production of Faust. The play is spoken of as an excellent dramatization of Goethe's immortal work. The piece is finely mounted. The famous Brocken scene in the fourth act, where are introduced the revels of the demons and witches, is said to surpass in spectacular effectiveness anything ever seen in any operatic production of Faust. Although this piece is elaborately staged, yet the company carries all the scenery and properties used in the production, and does not utilize any of the scenery or properties at the theatres on the road. Mr. Morrison is supported by a capable company. His daughter, Miss Rosabel, is reported to have scored a hit as Marguerite.

—Most of the artists for the Metropolitan Opera company's season of German grand opera are about starting for this country, while some have already arrived. On Wednesday next a number will leave by the *Saale*, and on Nov. 14 Frau Moran-Olden and Herr Perotti take passage on the *Lahn*. On the 17th Fri. Bettaque sails on the *Werra*. Rehearsals begin at the Opera House on Nov. 5. The first invoice of Rheingold scenery and properties has arrived. Among the latter are the famous Rhine maiden wagons by means of which the movements of the water nymphs are reproduced. The scenic artists of the establishment are busy on the sets for L'Africaine, and work has begun in earnest. All signs point to a busy and profitable season.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Buckeye opens 29th for a week. Minnie Maddern 5-7. Roland Reed 8 10.

Item: Will J. Duffy is here all week billing for Lizzie Evans. He is very proud of her new play, and thinks it is the best she has ever appeared in.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): The people of Clarksville extended a real ovation to Lillian Lewis, who is a favorite here. She played a two nights' engagement Oct. 22-23 to good business, presenting An Unequal Match and Dona Sol. She scored a great hit in the latter play, which was presented for the first time in Nashville the preceding Saturday evening. Field's Minstrels to fair business 24th.

Items: Dunlop Opera co., under the management of George Dunlop, of Chicago, failed to appear 26 27.—Agent for Truesdell and Mitchell's She co., booked for 30th, has not as yet put in his appearance.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Streets of New York was presented to fair business Oct. 22. Sol Smith Russell in his new play, A Poor Relation, 25th. Though the night was a stormy one it did not prevent a packed house greeting this popular comedian. The support was good. Special mention, however, is due Florence Field. Grau's Comic Opera 30-31 and Nov. 1. Al G. Fields' Minstrels 2-3.

Items: A. B. Thomas, manager for C. T. Parsloe's Grass Widow co., has remitted to Manager Albert the full amount of his claim for billing A Grass Widow, the cancellation having come in after the attraction had been billed. Manager Albert made no claim for damages, but only asked for actual amount of expenditure.—Sarah Farley, leading lady of Lillian Lewis' co., will star next season in a five-act drama that in situations and scenic effects is said to be much stronger than Monte Cristo. The drama is by a prominent Chattanoogan.—Matt Grau, in advance of Jules Grau's Comic Opera co., and Ed. F. Davis, of Al. G. Fields' Minstrels, are in the city.

NASHVILLE.

The Vendome (J. O. Milsom, manager): Sol Smith Russell met with a flattering and cordial reception Oct. 23-24. It was rainy and disagreeable without, but the house was crowded at all three performances notwithstanding. Mr. Russell presented his new play, A Poor Relation, and also Bewitched. A Poor Relation is strikingly unique in plot and is by all regarded the best comedy Mr. Russell has yet made his appearance here in. He is supported by a capital co. Nothing underlined for the current week except the amateur minstrel performance 29-30 by the Hermitage Guards. Mr. and Mrs. Florence come Nov. 8-10.

The Grand (L. C. Halle and Co., managers): Fields' Minstrels played a very successful engagement 25-27. In many respects the performance was original and clever. The Hermit 29-31.

The Masonic (R. N. Slygh, manager): House closed all last week. Lilly Clay Gaiety co. 29th. McCabe and Young's Negro Minstrels Oct. 30-Nov. 1.

Items: "The Welcome Home" benefit tendered Rebecca Levy by her friends Monday, 22d, was a flattering success and must have made the heart of our little songstress glad indeed. The Vendome was crowded with her admirers and they greeted her cordially and enthusiastically when she made her appearance. The others taking part in the concert were Misses Mamie E. Gatey, Helen T. Walker, Mary Bailey, Professors Loud and Weinstein, also the Hermitage Guards.—Sol Smith Russell was a member of the stock co. twenty-three years ago at the old theatre here, now known as the Grand Opera House.—Charles A. Vincent, in advance of McCook and Young's Minstrels, is in town.

TEXAS.

TEMPLE.

Bijou Opera House (J. J. Stephens, manager): The Georgia Glenn co. was advertised for 19 20, but played only one night, as there were only five people in the house on the second night, owing to the bad performance on the previous night. It is time such queer cos. learned that the public will not be imposed upon.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): Thomas W. Keene gave Richard III. to a large and well pleased audience Oct. 17. An enthusiastic and well-filled house greeted Zozo 18th. George Wilson's Minstrels 24th.

AUSTIN.

Millett's Opera House (C. F. Millett, proprietor): Zozo Oct. 17. Poor performance to a fair-sized audience. Thomas W. Keene to good house 22. Support miserable. Scanlan to fair business 23-24. He gave great satisfaction. Lewis Morrison in Faust 29th; Keep It Dark 31-Nov. 1; Troubadours 3.

HONEY GROVE.

Grand Opera House (L. C. Hill, manager): Bell's California Minstrels, which were booked for Oct. 24 25, failed to materialize. Manager Hill holds their due bill, which he will sell at a discount.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Zozo filled the house Oct. 19-20. George Wilson's Minstrels to good business 21-23. Lewis Morrison, in a spectacular production of Faust, opened his engagement 24th to a large audience. Morrison's impersonation of Mephisto is an artistic one, and the role of Marguerite was ably assumed by Florence Roberts. The scenic effects were fine.

MARSHALL.

Marshall Opera House (Johnson and Carter, managers): Wilson and Rankin's Minstrels Oct. 20 to very light business. Minnie Maddern in Caprice 22d to a very small audience. Roland Reed 27th.

WACO.

Opera House (J. P. Garland, manager): W. J. Scanlan in Shane-na-Lawn to a large audience Oct. 22. Mr. Scanlan was ill, and did not do as well as he might if well. Thos. W. Keene 23-24; Geo. Wilson's Minstrels 30th; Faust 31-1.

FORT WORTH.

Opera House (George H. Dashwood, manager): Carria Tutein in Struck Gas Oct. 18th failed to score a success. W. J. Scanlan, a popular favorite with the ladies and children, drew flattering houses 19 20, appearing in Shane-na-Lawn and The Irish Minstrel, repeating the first-named play at the matinee Saturday, 20th. He sang his usual quota of songs, smiled as often as possible, and managed generally to delight his audiences, though he was ill, and finished his performance on Saturday night only after a brave struggle, showing perseverance and fortitude. Salsbury's Troubadours Nov. 1; Faust 2-3.

PARIS.

Opera House (John H. Walker, manager): Nellie McHenry played Three of a Kind to a large and well-pleased audience Oct. 25.

TEXARKANA.

Opera House (W. T. Pullen, lessee and manager): Golden Troupe played to light houses Oct. 22-23. Miss Tutein in Struck Gas 25th. Newton Beers in Lost in London to a large and appreciative audience 26th. T. W. Keene 31st.

SAN ANTONIO.

Grand Opera House (T. W. Mullaly, manager): T. W. Keene Oct. 19-20 to excellent business. Lewis Morrison did a very good business here in Faust 21-22. He carries a great deal of scenery along with him, and in consequence the play is very well mounted and his stage effects very fine. The play as presented by Mr. Morrison gave much satisfaction here. His support is very fair and his co. scored a success. Mr. Morrison's Mephisto is devilish enough to suit most anyone. Hallen and Hart appeared in Later On to good business 24th.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Donnelly and Girard in Natural Gas Oct. 19 20 to good business. Emma Abbott Opera co. began week's engagement 22d, presenting Il Trovatore to a large and fashionable audience—a glitter of jewels and elegant costumes. Emma Abbott has ever been a favorite here, and the simple announcement of her coming sets all musical ears a-tingling. A large line of men and boys remained for several days and nights waiting for the opening of the ticket-office in order to obtain first choice seats. The first day's sale was considerably over one thousand dollars.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Guy Brothers' Minstrels to fine business Oct. 25. Rutland, Vt., Operatic and Dramatic Association in Les Mousquetaires 26th. Under the efficient directorship of J. H. Engels this co., composed of local talent, rendered the opera in a most pleasing manner. Duff's Opera co. 29th in A Trip to Africa to splendid house.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manager): The past week was a notable one in the amusement annals of this city. The attractions presented were of the highest order. Creston Clarke presented Hamlet, A Fool's Revenge and The Lady of Lyons Oct. 22-24, in all of which he was supported by a very good co. Full and fashionable audiences attended each performance. Mr. Clarke made his debut at this house last season in Hamlet, which was a great success, when he received elaborate criticisms, most of which were highly favorable. Mr. and Mrs. W. J. Florence 25 27 gave four performances, each of which was attended with an overflowing house. Every available space was filled throughout their engagement. The Ivy Leaf to follow. Jeannie Winston in opera is booked for an early date.

Academy of Music (Berger and Leath, managers): This house was closed all last week owing to transferring dates of Dockstader to later in the season and the disbanding of C. R. Gardiner's big Uncle Tom's Cabin co. A. M. Palmer's co. in Jim the Penman 1-3.

Opera House (R. I. Taylor, manager): Martin Hayden in The Boy Hero closed a successful week 27th. Madame and Augustin Neuville in The Boy Tramp this week.

Comique (W. W. Putnam, manager): The attractions presented past week were very good and attracted full houses.

Musee (C. S. Thompson, manager): The strong attractions at this house all last week were greeted by large audiences.

STAUNTON.

Opera House (W. L. Olivier, manager): Madison Square Theatre co. played Jim the Penman to a fair-sized house Oct. 24. The co. is a fine one, and the fascinating play was well rendered. Creston Clarke, supported by a fine co., gave a superb performance of Merchant of Venice 26th. Mr. Clarke as Shylock was simply beyond criticism, while Mr. Whytall as Bassanio, Mr. Clement as Antonio and Miss Bateman as Portia were excellent.

CHARLOTTESVILLE.

Opera House (Spooner and Page, managers): Creston Clarke in Hamlet to the largest audience ever assembled in our new Opera House Oct. 25.

PETERSBURG.

Academy of Music (Charles W. Curtice, manager): W. J. Florence in Our Governor to a good house Oct. 24. The Ovide Musin Concert co. to a small audience 26th. Ivy Leaf 1st. McNish, Ramza and Arno's Minstrels 5th. Around the World 7th.

ROANOKE.

Opera House (Tennyson and Simpson, managers): Jim the Penman (A. M. Palmer's) Oct. 26 to packed house, despite a heavy rain, gave the best dramatic performance ever witnessed here. McNish, Ramza and Arno's Minstrels 31st.

NORFOLK.

Academy of Music (Berger and Leath, managers): The Florence Comedy co. in Our Governor and The Mighty Dollar packed this house Oct. 21-22. Next week Jim the Penman.

Opera House (R. I. Taylor, manager): Madame Neuville, son and co. in The Boy Tramp and The Gypsy Boy did a large business during the week. Next week the Hollywood Family.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Gardner's Arabian Nights Oct. 26-27 packed the house during their engagement. Nat Goodwin 5th. Bartholomew Equine Paradox 12th, week.

HUNTINGTON.

Davis' Opera House (Joseph Gallick, lessee and manager): McNish, Ramza and Arno's Minstrels came to a crowded house Oct. 26. Boston Ideal U. T. C. co. to good business 27th, afternoon and evening. John Thompson 2d; Corner Grocery 12th; Helen Blythe 23d.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price, 25 cents. Advertisements received until Nov. 17.*

WISCONSIN.

MILWAUKEE.

New Academy (Jacob Litt, manager): Conried's Opera co. opened in The Vice-Admiral Oct. 25. The co. is not a strong one, either numerically or artistically. Evans and Hoey 28th in A Parlor Match.

Grand Opera House (H. Nunnemacher, manager): He, She, Him and Her opened 28th. George Adams is a favorite here, and his name is a good drawing card.

Standard (O. F. Miller, manager): Hattie Irving in The Mystery of a Hansom Cab opened Oct. 25. Performance acceptable and co. good.

People's Theatre (J. S. Raynor, manager): A good variety bill did the usual good business last week.

Items: William Dixon joined He, She, Him and Her co. here to play Hosea Perriwinkle in place of J. W. Forrest.—Both the Grand and Academy will remain closed all of next week.—Mart Cody, who has spent his Summer here, leaves on Monday to join his co. in New York.

LA CROSSE.

McMillan Opera House (George B. Russell, manager): Murray and Murphy delighted a packed house Oct. 24. A number of Mr. Murphy's relatives from Brownsville came up by wagon and made him quite a surprise. Johnson and Slavin's Minstrels Nov. 8.

MADISON.

Turner Hall (McConnell and Pressentin, managers): Conried's Opera co. in Gypsy Baron and Black Hussar Oct. 23-24, with matinee, Amorita, did not draw very large houses. The co. is strong.

Items: T. E. Miles, in advance of He, She, Him and Her, was here 23d.—George Adams is a favorite here. He comes 30th; Ollet's Specialty 30th.

CHIPPEWA FALLS.

Opera House (L. E. Waterman, managers): He, She, Him and Her appeared here Oct. 20; business fair. Murray and Murphy to good business 22d. Aiden Benedict in Monte Cristo 24th.

Item: The management report a few open dates for the holidays.

WAUSAU.

Grand Opera House (H. L. Wheeler, manager): He, She, Him and Her Oct. 22 to the largest house of the season.

BELOIT.

Goodwin's Opera House (Howard and Wilson manager): Aiden Benedict in Monte Cristo to a good house Oct. 20th. Keep it Dark 25th. Big house.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Last week Arthur Rehan's Comedy co. renewed the favorable impression created here at a former visit to good business all the week. They gave 7-20 8, Nancy and Co. and Love in Harness. A better comedy concern is not often seen here. This week Bennett and Moulton Opera co. in repertoire.

BRANTFORD.

Opera House (Joseph Stratford, proprietor): Ida Van Cortland co. Oct. 15 all week to good business. Lotta 30th; Pat Rooney 31st.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Fanny Davenport's appearance last week in Fedora and La Tosca was truly a dramatic feast and relished with a keen appetite by the lovers of the drama. Miss Davenport should feel flattered at the bumper houses she received. Beauty, wealth and fashion greeted her, and it is a long time since the Grand resounded with such hearty appreciation and applause as that tendered this most estimable and worthy actress. Melbourne McDowell's interpretation of Scarpia was a masterpiece, and he shared in the triumphs with the star. It is to be regretted that their stay was limited to three nights only. The Boston Ideals Opera co. filled in the balance of the week and scored a success, the house being packed, and the Saturday matinee, notwithstanding the bad weather, was a bumper. Rose Coghlan in Jocelyn this week.

Toronto Opera House (Jacobs and Shaw, managers): Hoodman Blind all last week and was fairly well attended. The scenery was exceptionally good, and Eva Mountford made a favorable impression in the dual characters of Nance and Jess. This week N. S. Wood in The Waifs of New York.

Items: Gus Pitou was in town last week and witnessed a performance of La Tosca.—Melbourne McDowell is an old Toronto boy and was well looked after by some of his old-time friends.—At last we are to have a new music hall, and on a grand scale. F. A. Torrington is the big pusher in the enterprise.

HAMILTON.

Grand Opera House (Thomas Riche, manager): Fanny Davenport appeared in this city for the first time Oct. 25 in La Tosca. The house was packed to the doors with one of the most select audiences of the season. Hi Henry's Minstrels drew large houses 26-27 and matinee and gave very satisfactory performances. Orke, the Mexican Juggler, and Walter Hyde, the violinist, are the principal attractions of the show.

Item: During the performance of La Tosca Oct. 25 a piece of stage-setting upon which Miss Davenport was standing broke causing her to fall heavily to the stage. She sustained a few slight bruises.

BROCKVILLE.

Opera House (Dan Derbyshire, manager): Duncan Clark's Female Minstrels Oct. 16. J. C. Duff Opera co. in A Trip to Africa to S. R. O., 18th. Pat Rooney 26th.

LONDON.

Grand Opera House (Nelson A. Morkill, manager): Ida Van Courtland and co. closed a very successful week's engagement Oct. 27. She is a great favorite here. Lotta in Pawn Ticket 210, 27th; Hi Henry's Minstrels 31st; Pat Rooney 2-3.

WINNIPEG.

Princess Opera House (Campbell and Seach, lessees): Grismer-Davies comb. in repertoire drew good houses and gave the best of satisfaction all last week. Next week the stock co. in Rob Roy and Forget-Me-Not.

ST. CATHARINES.

Hunt's Grand Opera House (H. G. Hunt, manager): Hi Henry's Minstrels to a crowded house Oct. 25.

OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): Rice's Evangeline drew packed houses 10-20. Louis James and Marie Wainwright in four performances to good business last week.

MONTREAL.

Academy of Music (Henry Thomas, manager): Duff Opera co. in A Trip to Africa to excellent business last week. Hubert Wilkie, Agnes Stone and Laura Bellini rendered the principal roles in a highly acceptable manner and received encores for nearly all their numbers, to which they good-naturedly responded. Staging and costumes were on a grand scale. The Duff Opera co. will be always welcome in Montreal. This week, Jim the Penman; next, Coquelin-Hading co.

Theatre Royal (Sparrow and Jacobs, managers): N. S. Wood in The Waifs of New York, to standing room only last week. Mr. Wood is a fair representative of a particular class of performers and his Willie Rufus seemed to give his audience, especially the celestial part of it, great satisfaction. This week, Two Johns; next, Corinne in Monte Cristo, Jr.

BELLEVILLE.

Opera House (H. E. Holden, manager): Duncan Clark's Female Minstrels Oct. 20, to an empty house. Muggs' Landing drew a fair audience 24th. Florence Bindley 31st.

CHATHAM.

Grand Opera House (W. W. Scane, manager): The event of the season was the first appearance here of the long looked for Fanny Davenport Oct. 27. She appeared in La Tosca and fully sustained her reputation as a versatile actress. I feel justified in corroborating the personal in last week's MIRROR, stating that Melbourne McDowell gives a clever interpretation of Scarpia, and has elevated the character above the level of beastiality, so that the most fastidious cannot object to this personage now. Too much praise cannot be given for the way in which the play was presented, staged and costumed. The costumes were particularly rich. The house was crowded. Every available seat was sold several days in advance. Hi Henry's Minstrels Nov. 1; Boston Symphony Orchestral Club 7th.

[*Received too late for classification.*]

BOSTON.

The great dramatic event of the week, of course, is the Coquelin-Hading engagement at the Hollis Street Theatre. The house never held a more select audience than filled its seats on Monday evening. There were plenty who could appreciate to the full the talent of the splendidly advertised Gallic actor, and those who could not followed the lead of the others and applauded the points made with equal and even greater heartiness. The bill consisted of La Joie Fait Peur and Les Précieuses Ridicules, with two monologues. The general impression after the performance seemed to be that while Coquelin was an admirable actor, he had been rated too highly for the American market. Still, his subsequent performances may bring him up to the printed records. He was repeatedly called before the curtain, and in response to continual calls he gave, in addition to the two monologues, Le Naufrage and La Vie, the fable of Le Corbeau et le Renard. The announcements for the remainder of the week are as follows: Tuesday night, Le Maitre de Forges, in which Mme. Hading makes her first appearance; Wednesday night, Les Surprises du Divorce; Thursday matinee, L'Aventuriere; Thursday night, Frou-Frou; Friday night, Mlle. de la Segliere; Saturday matinee, Camille; Saturday night, Don Cæsar de Bazan.

At the Boston, Bolossy Kiralfy brought out on Monday night his grand ballet divertissement, Mathias Sandorf, introducing some of the best dancers we have had in Boston this season. The house was filled to its utmost capacity.

Mrs. Brown-Potter, supported by Kyrle Bellew and an excellent company, is holding the Globe stage this week. She opened in 'Twixt Axe and Crown. There is a change of bill every night, the following pieces coming in consecutive order: She Stoops to Conquer, The Lady of Lyons, Civil War, Lady of Lyons, Romeo and Juliet.

There is no diminution in the crowds which throng the Museum to see Little Lord Fauntleroy, which is to be withdrawn Nov. 17. It is to be followed by Bronson Howard's new play, which has been named '61-65.

Clara Morris, supported by Frederic de Belleville, opened at the Park Monday evening in Renee de Moray. The only change of bill during the week will be on Thursday and Friday evenings, when L'Article 47 and The New Magdelen will be presented.

At the Grand Opera House the H. R. Jacobs co. is playing The Wages of Sin.

This week the Bijou witness a the revival of La Mascotte, which opened the season sixteen weeks ago.

The Howard stage this week is held by John A. Stevens' co. in Unknown.

Items: Atkins Lawrence, who has been a member of Maude Banks' co., has been engaged by Catherine Colman to play in Among the Pines, which is to be brought out at the Grand Opera House Nov. 5.—Contracts have been signed by Dan Frohman and Manager Rich, of the Hollis Street, by which the Kendals will appear at that house on their American tour.—The Two Macs comb. of English and American talent come to the Howard next week.—The Wife took in $10,000 the first week of the company's stay and $11,000 the second. It is booked for a return engagement.—Manager William Harris, of the Howard, one of the most energetic of our managers, has just returned from a Western trip, and besides booking the route of the Star Specialty co., picked up some remarkable attractions which he proposes to spring upon the public early in December.—Frederick Warde comes to the Park Nov. 5, opening in Virginius.—C. D. Hess is in the city arranging for the production of Robert Buchanan's play, Fascination, in which Cora Tanner appears at the Park 15th.—E. H. Sothern comes to the Hollis Street with Lord Chumley 12th.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. Palmer's Jim the Penman (Eastern) Co.: Richmond, Va., Nov. 1-3, Charleston, S. C., 5-6, Savannah, Ga., 7-8, Macon 9-10.
A. M. Palmer's Jim the Penman (Western) Co.: Montreal, Can., Oct. 29—week; Ottawa Nov. 5-6, Kingston 7, Toronto 8-10, Erie, Pa., 12, Bradford 13, Olean, N. Y., 14, Rochester 15-17.
Annie Pixley Co.: Philadelphia Oct. 29—two weeks.
A Possible Case Co.: Cleveland Oct. 29—week; Providence, R. I., Nov. 5—week.
Ada Gilman Co.: Philadelphia Oct. 29—week.
Agnes Wallace-Villa Co.: Chicago Oct. 28—week.
Agnes Cody Co.: Tyrone, Pa., Oct. 29—week.
A Bunch of Keys Co.: Rochester, N. Y., Oct. 29—week; Troy Nov. 5—week; Montreal, Can., 12—week.
Arabian Nights Co.: Pittsburg Oct. 29—week; Chicago Nov. 5—week.
A Night Off Co.: Topeka, Kas., Nov. 1-2, Paola 3, Lawrence 5, Wyandotte 6, Marshall, Mo., 7, Moberly 8, Mexico 9, St. Charles 10, St. Louis 11—week.
Among the Pines Co.: Boston, Mass., Nov. 5—week; Lynn 12-14, Woonsocket 15, Northampton 16, Holyoke 17.
Adonis Co.: Hartford, Ct., Nov. 1, New Haven 2-3.
A Brass Monkey Co.: N. Y. City Oct. 15—indefinite.
A Tin Soldier Co.: Kansas City, Mo., Oct. 29—week.
Aladdin Co.: Cincinnati Oct. 29—week; Cleveland Nov. 5—week.
Arizona Joe Co.: Bloomsburg, Pa., Nov. 1, Danville 2, Milton 3.
Arthur Rehan's Co.: St. John, N. B., 30-Nov. 1, Fredericton 2-3, Bangor, Me., 5-7, Portland 9-10, Montreal, Can., 12—week.
A Hole in the Ground Co.: N. Y. City Oct. 29—two weeks; Washington 12—week.
A Parlor Match Co.: Baltimore Nov. 5—week; Philadelphia 12—week.
A Midsummer Night's Dream Co.: N. Y. City Oct. 2—two weeks.
Around the World in Eighty Days Co.: Baltimore Oct. 29—week; Norfolk, Va., Nov. 5 6, Petersburg 7, Richmond 8 10.
Ada Gray Co.: Rochester, N. Y., Oct. 29—week; Grand Rapids, Mich., Nov. 5—week, Chicago 12—week.
A Postage Stamp Co.: Reading, Pa., Nov. 1, Bethlehem 2, Allentown 3, Pittston 4, Williamsport 6, Lock Haven 7, Philipsburg 8, Huntington 9, Altoona 10.
Adams and Cook's Dramatic Co.: Easton, Pa., Oct. 29—week; Gloucester, Mass., Nov. 12—week.
A Cold Day (Western) Co.: York, Neb., Nov. 1, Crete 2, Lincoln 3, Plattsmouth 5, Beatrice 6, Tecumseh 7, Hiawatha, Kas., 8, Atchison 9, Leavenworth 10, Lawrence 13, Ottawa 14, Garnett 15.
Booth-Barrett Co.: New York City Nov. 12.
Barry Comedy Co.: Erie, Kas., Oct. 29—week.
Baldwin Comedy (Stark and Goldthwaite) Co.: Sandusky O., Oct. 29—week.
Black Flag Co.: Indianapolis Oct. 29—week; Milwaukee Nov. 5—week.
Beacon Lights Co.: St. Louis Oct. 29—week.
Baldwin-Melville Co.: Syracuse, N. Y., Oct. 29—week; Binghamton Nov. 5—week.
Basye-Davis Co.: Jackson, Miss., Oct. 29—week.
Burr Oaks Co.: Danbury, Ct., Nov. 1-3, Bridgeport 5-7, Stamford 8-9, Greenwich 10, Wilmington, Del., 12-14.
Clair Patee Co.: Brookings, Dak., Nov. 1-3, Flandreau 5, Dell Rapids 6-9, Sioux Falls 10, Sioux City, Ia., 11-12.
Creston Clarke Co.: Baltimore Oct. 29—week; Buffalo, N. Y., Nov. 5—week; Cleveland 12—week.
Clara Morris Co.: Boston Oct. 31—two weeks.
Crystal Slipper Co.: Philadelphia Oct. 22—three weeks.
Coquelin-Hading Co.: Boston Oct. 29—week.
Corner Grocery Co.: Lima, O., Nov. 1, Kenton 2, Marion 3, Hamilton 4.
Corsair-Evangeline Co.: San Francisco, Cal. Oct. 22—two weeks; Sacramento 5-7, Salt Lake, Utah, 8-10, Denver, Col., 12—week.
Charles E. Verner Co.: Pullman, Ill., Nov. 1, Elgin 2, Rockford 3, Dubuque, Ia., 5, Davenport 6, Clinton 7, Monmouth 8, Beardstown 9, Alton 10, St. Louis 11—week.
Chip o' the Old Block Co.: Helena, Mont., Oct. 30-Nov. 1, Deer Lodge 2, Anaconda 3, Butte City 7, Missoula 8, Victoria, B. C., 12-13, Vancouver 14-15, New Westminster 16, Victoria 17.
Dan'l Boone Co.: Steubenville, O., Nov. 1, Wheeling, W. Va., 2-3.
Dan Sully Co.: San Jose, Cal., Nov. 1, Oakland 2-3.
Dore Davidson Co.: Pittston, Pa., Nov. 1, Wilkesbarre 2, Scranton 3, Philadelphia 12—week.
Denman Thompson: New York, Aug. 30—indefinite.
Dark Secret Co.: Philadelphia Oct. 29—week.
Dr. Charles L. Howard's Co.: Austin, Tex., Nov. 1, San Antonio 2-3, Galveston 4 6, Brenham 7, Corsicana 8, Waco 9, Fort Worth 10, Dallas, 12-13, Denison 14, Sherman 15.
Effie Ellsler Co.: Chicago Oct. 29—week.
Eunice Goodrich Co.: Socorro, N. M., Nov. 1-3, Los Angeles, Cal., 12—week.
Edwin Southers Co.: West Salem, O., Nov. 1-2, Orrville 3.
Edwin Arden Co.: N. Y. City Oct. 29—week.
Estelle Clayton Co.: N. Y. City, Oct. 1—four weeks; St. Louis Nov. 5—week.
Emma Frank's Dot Co.: Peterboro, Can., Nov. 1, Lindsay 2, Whitby 3, Galt 5, Brantford 6, Hamilton 8 9, Chicago 12—two weeks.
Edwin F. Mayo's Co.: Chicago Oct. 22—two weeks; Milwaukee Nov. 12—week.
Ezra Kendall Co.: New Orleans Oct. 28—week.
Frederick Loranger's Dramatic Co.: Williamston, Mich., Nov. 1, Ionia 2-3.
Fate Co.: Grand Rapids, Mich., Oct. 29—week; East Saginaw Nov. 5, Bay City 6, Flint 7, Lansing 8, Jackson 9, Adrian 10.
Felix A. Vincent Co.: Trinidad, Col., Oct. 29—week.
Floy Crowell Co.: Lawrence, Mass., Oct. 29—week; Brockton Nov. 5-7, Fitchburg 8-10, Springfield 12—week.
Fair Play Co.: Toledo, O., Oct. 29—week; Indianapolis, Ind., Nov. 5—week.
Frank Mayo Co.: N. Y. City Oct. 29—week.
Frank S. Davidson's Co.: Martinsville, Ind., Nov. 1, Franklin 2, Edinburg 3.
Fugitive Co.: Boston Oct. 29—week.
Florence Hamilton Co.: Sheboygan, Mich., Nov. 1-3.
Florence Comedy Co.: Augusta, Ga., Nov. 1, Atlanta 2-3, Knoxville, Tenn., 5, Chattanooga 6-7, Nashville 8-10, Birmingham, Ala., 12-13, Montgomery 14, Pensacola, Fla., 15, Mobile, Ala., 16-17.
Frank I. Frayne's Co.: Newark, N. J., Oct. 29—week.
Fashions Co.: Pittsburg Oct. 29—week; Chicago Nov. 5—week.
Fanny Davenport Co.: Muskegon, Mich., Nov. 1, Grand Rapids 2-3, Newark, N. J., 5—week; Cleveland 12—week.
Frederick B. Warde's Co.: Rochester, N. Y., Oct. 29—week; Boston Nov. 5—week; Pittsburg 12—week.
G. W. Crowell's Co.: Sheboygan, Wis., Nov. 1-3.
Gray and Stephens' Co.: Troy, N. Y., Oct. 29—week; Lawrence, Mass., Nov. 5—week.
Graham Earle Co.: Delphos, O., Oct. 29—week; Napoleon Nov. 5—week; Tiffin 12—week.
Grandfather's Clock Co.: Buffalo, N. Y., Oct. 29—week; Chicago Nov. 5—week.
George Ober Co.: Omaha, Neb., Oct. 31-Nov. 1, Plattsmouth 2.
Garrick Sturgeon Co.: Cameron, Mo., Nov. 1-3, Lexington 5-7.
George J. Curtis Co.: Rockland, Me., Oct. 29—week.
Golden Giant Mine Co.: Harrisburg, Pa., Nov. 1, Altoona 2, Johnstown 3.
Grismer-Davies Co.: Fargo, Dak., Oct. 31-Nov. 1, Fergus Falls, Minn., 2-3, Wahpeton, Dak., 5, Fargo 6 7, Brainerd, Minn., 8, Duluth 9-10, Minneapolis 12—week.
Hardie-Von Leer Co.: N. Y. City Oct. 29—week.
Henrietta Berleur Co.: Brooklyn, E. D., Oct. 29—week.
Held By the Enemy Co.: N. Y. City Oct. 29—two weeks.
Her Husband Co.: Cleveland Oct. 29—week; Detroit Nov. 5—week.
Hoodman Blind Co.: Philadelphia Oct. 29—three weeks.
Harbor Lights Co.: Chicago Oct. 21—two weeks.
Herne's Hearts of Oak Co.: Greenwich, Ct., Nov. 1, Morristown, N. J., 2, Tarrytown, N. Y., 3, Bridgeport, Ct., 5, Waterbury 6, New Haven 7-8, Hartford 9-10, Chelsea, Mass., 12, New Bedford 13, Fall River 14-15, Brockton 16-17.
Helen Blythe Co.: Newton, Ia., Nov. 1, Grinnell 2, Fairfield 3, Ottumwa 5, Mount Pleasant 6, Fort Madison 7, Quincy, Ill., 8, Pittsfield 9, Springfield 12-13, Danville 14.
Hattie Anderson Co.: Ottawa, Can., Nov. 2-3.
Hallen and Hart Co.: Santa Ana, Cal., Nov. 1, San Diego 2-3, Los Angeles 5—week; San Francisco 12—two weeks.
He, She, Him and Her Co.: Ottawa, Ill., Nov. 1, Aurora 2, Elgin 3, Chicago 4—week; Indianapolis, Ind., 12-14, Richmond 15, Dayton, O., 16-17.
Herne's Drifting Apart Co.: Bridgeport, Ct., Nov. 5, New Haven 7-8, Hartford 9-10.
Ivy Leaf Co.: Petersburg Nov. 1, Richmond 2-3, Jersey City 5—week; Philadelphia 12—week.
Irene Worrell Comedy Co.: Terrell, Tex., Oct. 29—week.
J. H. Wallick's Co.: Philadelphia, Nov. 5—week; Brooklyn 12—week.
Jarbeau Co.: St. Louis Oct. 28—week; Chicago Nov. 4—week; Joliet, Ill., 12, Peoria 13, Springfield 14, Decatur 15, Terre Haute, Ind., 16-17.
Janauschek Co.: Charleston, S. C., Nov. 2-3, Augusta, Ga., 9-10, Savannah 12-13, Milledgeville 14, Macon 15.
Jennie Calef Co.: Bridgeport, Ct., Oct. 29—week.
James Connor Roach Co.: Elmira, N. Y., Nov. 1, Williamsport, Pa., 2, Wilkesbarre 3, Port Jervis, N. Y., 6.
Joseph Jefferson Co.: N. Y. City Oct. 28—two weeks.
J. K. Emmet Co.: New Haven, Ct., Nov. 12, Wallingford 13, Haverhill, Mass., 14, Hartford, Ct., 15-16, Waterbury 17.
J. S. Moulton's Co.: Framingham, Mass., Oct. 29—week; Lynn Nov. 1—week.
James Wainwright Co.: Los Angeles, Cal., Oct. 29—week.
J. T. Lewis Co.: Salem, O., Oct. 29—week.
Julia Marlowe Co.: Trenton, N. J., Nov. 2.
John A. Stevens Co.: Boston Oct. 29—week.
Jane Coombs Co.: Denison, Tex., Nov. 7, Sherman 8, Dallas 9-10, Fort Worth 12, Waco 13, Temple 14, Brennan 15, Galveston 16-17.
J. B. Polk Co.: Cleveland, O., Oct. 29—week; Brooklyn, N. Y., Nov. 5—week; Brooklyn, E. D., 12—week.
J. S. Murphy Co.: Ishpeming, Mich., Nov. 1, Escanaba 2, Menominee, Wis., 3, Green Bay 5, Appleton 6, Manitowoc 7, Sheboygan 8, Fond du Lac 9, Oshkosh 10, Appleton 12, Stevens Point 13, Chippewa Falls 14, Stillwater, Minn., 15.
Kindergarden Co.: Newark, N. J., Nov. 5—week, Philadelphia 12—week.
Kate Claxton Co.: New Orleans Nov. 4—week; Houston, Tex., 12, Galveston 13-15, San Antonio 16-17.
Katti Co.: Chicago Oct. 28—week.
Kimball's Merrimakers: Columbus, O., Oct. 29—week.
Katie Putnam Co.: Chicago Oct. 29—week; Winnipeg, Man., Nov. 5—week.
Kate Castleton Co.: Chicago Oct. 28—week; Cincinnati Nov. 5—week.
Kittie Rhoades Co.: Chester, Pa., Nov. 1-3, Pottstown 5—week; Columbia 12—week.
Lights o' London Co.: Brooklyn, E. D., Oct. 29—week.
Little Nugget Co.: Davenport, Ia., Nov. 5, Clinton 6, Sterling, Ill., 7, Rockport 8, Dubuque, Ia., 12-13, Waterloo 14, Cedar Falls 15, Webster City 16, Fort Dodge 17.
Lillian Kennedy Co.: Rome, N. Y., Oct. 29—week; Seneca Falls Nov. 5—week; Auburn 12—week.
Lillian Lewis Co.: Hopkinsville, Ky., Nov. 1, Cairo, Ill., 5-6, Paducah, Ky., 7 8, Union City, Tenn., 9-10, Trenton 12.
Lizzie Evans Co.: Memphis, Tenn., Oct. 29—week; St. Louis, Mo., Nov. 4, Greenville, Miss., 6, Natchez 7, Jackson 8, Vicksburg 9-10, New Orleans 11—week.
Le Voyage en Suisse Co.: Burlington, Ia., Nov. 2, Davenport 3-4, Cedar Rapids 6, Des Moines 7-8, Omaha, Neb., 9 10, Denver 13—week.
Lyceum Theatre Wife Co.: Brooklyn N. Y., Nov. 5—week.
Lost in London Co.: Palestine, Tex., Nov. 1, Galveston 2-3, Houston 5 6, Columbus 7, San Antonio 8-9, Austin 10, Waco 12, Fort Worth 13, Dallas 14-15, Denison 16, Paris 17.
Lydia Thompson Co.: Brooklyn, E. D., Oct. 29—week.
Leonzo Bros.' Co.: Buffalo, N. Y., Oct. 29—week.
Lights and Shadows Co.: Cincinnati Oct. 29—two weeks.
Lewis Morrison Co.: Hot Springs, Ark., Nov. 2-3, Little Rock 6-7, Vicksburg, Miss., 8-9, New Orleans 10.
Michael Strogoff Co.: Kansas City, Mo., Oct. 29—week; Topeka, Kas., Nov. 5-6, Fort Scott 7-8, Springfield, Mo., 9-10.
Monte Cristo (James O'Neill) Co.: Pittsburg Nov. 5—week.
Monte Cristo (Aiden Benedict) Co.: Cresco, Ia., Nov. 2, Decorah 3, Charles City 5, Algona 6, Webster City 7, Boone 8, Cedar Falls 9, Independence 10.
Maubury-Boyd Co.: Victoria, B. C., Oct. 31-Nov. 1.
Minnie Maddern Co.: New Orleans Oct. 28—week; Louisville Nov. 8-10.
Mrs. Potter Co.: Boston Oct. 29—two weeks.
Maggie Mitchell Co.: Denver, Col., Oct. 29—week; Leadville Nov. 6 8, Pueblo 9-10, Hutchinson, Kas., 12, Wichita 13, Topeka 14, Atchison 15, St. Joseph, Mo., 16-17.
Mme. Neuville's Co.: Richmond, Va., Oct. 29—week.
Maude Atkinson Co.: Corinth, Miss., Nov. 1-3, West Point 5-7, Aberdeen 8-10.
Murray and Murphy: Oskaloosa, Ia., Nov. 1, Iowa City 2, Cedar Rapids 3, Waterloo 5, Marshalltown 6, Creston 7, Kansas City, Mo., 8-10.
My Partner Co.: Pittsburg Oct. 31—week.
Margaret Mather Co.: Washington Oct. 29—week; N. Y. City Nov. 5—week.
May Wilkes Co.: Jersey City Oct. 29—week.
Monroe and Rice Co.: Detroit Nov. 5.
Milton Nobles: Sioux City, Ia., Oct. 31-Nov. 1, Sioux Falls, Dak., 3, Watertown 5-6, Huron 7-8, Aberdeen 9-10, Duluth, Minn., 12—week.
McKee Rankin Co.: Chicago Oct. 29—week; St. Louis, Mo., Nov. 5—week; Kansas City 12-14.
Marlande Clarke's Co.: Mount Pleasant, Pa., Nov. 1, Irwin 2, Latrobe 3, Blairsville 5, Apollo 6, Leechburg 7, Kittanning 8, Tarentum 9, McKeesport 10.
Morton-Bayer Co.: Cleveland Oct. 29—week.
Mathias Sandorf Co.: Boston Oct. 29—two weeks.
Mary Anderson Co.: N. Y. City Nov. 12—six weeks.
Masulm Co.: Philadelphia Oct. 29—two weeks.
Magic Talisman Co.: Philadelphia Oct. 29—week.
Mrs. Langtry Co.: Des Moines, Ia., Nov. 1, Marshalltown 2, Dubuque 3.
Natural Gas Co.: San Francisco Oct. 22—two weeks.
Negretto's Co.: Champion, Ill., Oct. 29—week.
N. S. Wood Co.: Toronto, Can., Oct. 29—week; Buffalo, N. Y., Nov. 5—week.
Nellie Free Co.: Texarkana, Tex., Nov. 1, Clarksville 2, Paris 3-4, Honey Grove 5.
One of the Bravest Co.: Chicago, Oct. 29—week.
One of the Finest Co.: Louisville, Ky., Oct. 29—week.
Oliver Byron Co.: Brooklyn, N. Y., Nov. 5—week; Jersey City, N. J., 12—week.
Ollie Redpath Co.: Roanoke, Va., Nov. 1, Knoxville, Tenn., 2, Chattanooga 3.
Over the Garden Wall Co.: Philadelphia, Nov. 5—two weeks.
Oliver W. Wren Co.: Rock Hill, S. C., Nov. 1, Lancaster 2-3, Camden 5 6, Sumpter 7, Darlington 8, Cheraw 9, Monroe, N. C., 10, Chatham, Va., 12.
Passion's Slave Co.: Providence, R. I., Oct. 29—week; Hartford, Ct., Nov. 5, Springfield, Mass., 8, Holyoke 9, Webster 10.
Philip Herne Co.: N. Y. City Aug. 27—indefinite.
Prescott-McLean Co.: Newton, Kas., Nov. 1, Wichita 2-3.
People's Theatre (G. A. Hill) Co.: Tunkhannock, Pa., Oct. 29—week; Oliphant Nov. 5—week.
Pete Baker's Co.: Cleveland, O., Oct. 29—week; Joliet, Ill., Nov. 5, Muscatine, Ia., 6, Fairfield 7, Keokuk 8, Quincy, Ill., 9, Hannibal, Mo. 10, Kansas City 12—week.
Rosina Vokes Co.: Chicago Oct. 22—two weeks.
Robson and Crane Co.: Lincoln, Neb., Nov. 1, St. Joseph, Mo., 2, Topeka, Kas., 8.
Rose Coghlan Co.: Toronto, Can., Oct. 29—week; Hamilton Nov. 5 6, London 7, Detroit 8-10, St. Louis 12—week.
Rentfrow's Pathfinders: Springfield, Ill., Oct. 29—week.
Richard Mansfield's Co.: London, Eng., Aug. 4-Dec. 30.
Robert Mantell Co.: Macon, Ga., Oct. 31-Nov. 1, Savannah 2-3.
Ranch 10 Co.: Macon, Ga., Nov. 1, Columbus 2.
Robert L Downing Co.: Charleston, Oct. 31-Nov. 1, Athens, Ga., 2, Macon 3, Rome 5, Knoxville, Tenn., 6-7, Chattanooga 8 9, Chicago 11—two weeks.
Si Perkins (Frank Jones) Co.: Salina, Kas., Nov. 1, McPherson 2, Hutchinson 3, Newton 5, Wichita 6, Kingman 7, Wellington 8, Harper 9, Caldwell 10.
Skipped by the Light of the Moon Co.: Clarksville, Tenn., Nov. 1, Paducah, Ky., 2, Owensboro 3, Louisville 5—week, Pittsburg 12—week.
Streets of New York Co.: New Orleans, La., Oct. 29—week; Lake Charles Nov. 5, Beaumont, Tex., 6, Houston 7-8, Galveston 9-10, Brenham 12, Columbus 13, San Antonio 14-15.
Sawtelle Comedy Co.: Potsdam, N. Y., Oct. 29—week.
Sol Smith Russell Co.: Columbus, S. C., Nov. 1, Newberry 2, Greenville 3, Asheville, N. C., 5, Knoxville, Tenn., 6, Anniston, Ala., 7, Selma 8, Natchez, Miss., 9, Vicksburg 10.
Si Plunkard Co.: Amsterdam, N. Y., Nov. 1.
Siberia Co.: Providence, R. I., Oct. 29—week; N. Y. City Nov. 5—week.
Seymour-Stratton Co.: Lambertville, N. J., Oct. 29—week; Bordentown, Nov. 5—week.
Struck Gas Co.: Kansas City, Mo., Nov. 1-3, Topeka, Kas., 5 6.
Standard Theatre (Ramage and Freeman) Co.: Dixon Ill., Oct. 29—week.
Sallie Hinton's Co.: Mahanoy City, Pa., Oct. 29—week; Reading Nov. 5—week; York 12-14, Allentown 15-17.
Still Alarm Co.: Boston Nov. 12—three weeks.
Shadows of a Great City: Poughkeepsie, N. Y., Oct. 31—Nov. 1, Yonkers 2-3, N. Y. City 5—week.
Twelve Temptations Co.: New Orleans Oct. 28—week; Mobile, Ala., Nov. 5, Montgomery 6-7, Birmingham 8, Atlanta 9-10, Chatanooga, Tenn., 12, Knoxville 13, Lynchburg, Va., 14, Norfolk 15, Richmond 16-17.
Thrown Upon the World Co.: Brooklyn, N. Y., Oct. 29—week.
The Paymaster Co.: N. Y. City Oct. 29—week.
Two Old Cronies Co.: Independence, Kas., Nov. 1, Parsons 2, Fort Scott 3, Nevada, Mo., 5, Springfield 6, Joplin 7, Fayetteville, Ark., 8, Fort Smith 9, Little Rock 10, Pine Bluff 12, Helena 13, Greenville, Miss., 14, Vicksburg 15, Natchez 16, Baton Rouge 17.
Tavernier Co.: Stratford, Can., Oct. 29—week; Saratoga, N. Y., 12—week.
True Blue Co.: Newark, N. J., Oct. 29—week.
Three Blind Mice Co.: Buffalo, N. Y., Oct. 29—week.
Two Johns Co.: Montreal, Can., Oct. 29—week; Toronto Nov. 5—week.
Theodora Co.: N. Y. City Oct. 29—week; Troy, N. Y., Nov. 5-7, Albany 8-10, Syracuse 12-14, Paterson, N. J., 15-17.
The Stowaway Co.: Washington Oct. 29—week.
True Irish Hearts Co.: Syracuse, N. Y., Nov. 1-3.
Thomas W. Keene Co.: Sherman, Tex., Nov. 1, Paris 2, Jefferson 3, Shreveport, La., 5 7, Marshall, Tex., 8, Texarkana 9, Pine Bluff, Ark., 10, Little Rock 12-13, Fort Smith 14-15.
The Rileys Co.: Upper Sandusky, O., Oct. 29—week; Fremont Nov. 5—week; Norwalk 12—week.
Two Sisters Co.: Brooklyn, E. D., Oct. 29—week.
The Tigress Co.: Cincinnati Oct. 29—week.
Under the Lash Co.: Louisville Oct. 29—week.
Under Cover Co.: Seneca Falls, N. Y., Nov. 1, Lyons 2, Canandaigua 3, Buffalo 5-7, Utica 8-10, Providence, R. I., 12—week.
Ullie Akerstrom Co.: Springfield, Mass., Oct. 29—week; Pittsfield Nov. 5—week; Rome, N. Y., 12-14, Utica 15-17.
Uncle Tom's Cabin (Peck and Fursman) Co.: Medina, N. Y., Nov. 1, Niagara Falls 2, Dunkirk 3.
Uncle Tom's Cabin (Rusco and Swift) Co.: Tekonsha, Mich., Nov. 1, Union City 2, Sherwood 3.
Wages of Sin Co.: Boston Oct. 29—week; Brooklyn, N. Y., Nov. 5—week; Albany 12—week.
Walter Robinson Co.: Richmond, Ind., Nov. 1-3, Cincinnati 4—week.
W. J. Scanlan Co.: Galveston, Tex., Oct. 31-Nov. 1, Houston 2-3, New Orleans 5—week; Mobile, Ala., 12-13, Birmingham 14-15, Atlanta, Ga., 16-17.
We, Us and Co.: Philadelphia Oct. 29—week; N. Y. City Nov. 5—week.
White Slave Co.: Council Bluffs, Ia., Nov. 1, Omaha, Neb., 2-3, St. Paul, Minn., 4-6, Minneapolis 7-9, Duluth 12-13.
Zozo Co.: Montgomery, Ala., Oct. 31-Nov. 1, Selma 2, Birmingham 3, Atlanta, Ga., 5-6, Macon 7, Augusta 8, Savannah 9-10.
Zitka Co.: Washington Oct. 29—week.

OPERA AND CONCERT COMPANIES.

Amberg's Opera Co.: Baltimore Oct. 29—week.
Bennett and Moulton Opera Co. (A.): Halifax, N. S., Oct. 29—week.
Bostonians: Washington Nov. 5—week; Baltimore 12—week.
Corinne Opera Co.: Troy, N. Y. Oct. 29—week.
Conried English Opera Co.: St. Paul., Minn. Oct. 28-Nov. 2, Cincinnati 5—two weeks.
Carleton Opera Co.: St. Louis Oct. 29—week.
Casino (Aronson's) Co.: Cincinnati Oct. 29—week.
Duff Opera Co.: Philadelphia Oct. 29—two weeks.
Deshon Opera Co.: Springfield, Ill Oct. 29—week; Decatur Nov. 5—week.
Grau Opera Co.: Anniston, Ala., Nov. 3, Montgomery 5 6, Selma 7-8, Mobile 11-14.
Kimball Opera Co.: Detroit Oct. 29—week; Chicago Nov. 5—week; Toledo, O., 12—week.
Little Tycoon Co.: Topeka, Kas., Nov. 1, Atchison 2, Leavenworth 3, St. Joseph 5 6, Lincoln, Neb., 7, Omaha 8 10.
MacCollin Opera Co.: Cleveland Oct. 29—week.
McCaull's Co. (No. 1): Philadelphia Oct. 8—indefinite.
Pearl of Pekin Co.: Milwaukee Oct. 29—week; Detroit Nov. 12—week.
Stetson's Opera Co.: Harlem, N. Y., Oct. 29—week;
Spencer's Little Tycoon Co.: Toledo, O., Oct. 29—week; Grand Rapids, Mich., Nov. 5—week.
Templeton Opera Co.: Macon City, Ia., Nov. 1-3, Algona 5 6.
Wilbur Opera Co.: Toledo O., Oct 29—week; Detroit, Mich., 12—week.

MINSTRELS.

Beach and Bowers' Minstrels: Kansas City, Mo., Oct. 29—week.
Dockstader's Minstrels: N. Y. City Oct. 29—two weeks; Boston Nov. 12—week.
Emerson's Minstrels: San Francisco Oct. 15—indefinite.
Fields' Minstrels: Huntsville, Ala., 31-Nov. 1, Chattanooga, Tenn., 2-3, Dayton 5, Cleveland 6, Athens 7, Knoxville 8-9, Greenville 10, Bristol 12, Wytheville, Va., 13, Roanoke 14, Liberty 15.
Goodyear, Cook and Dillon's Minstrels: New Orleans Oct. 29—week.

GEORGE WILSON'S MINSTRELS: Corsicana, Tex., Nov. 1. Dallas 2-3. Denison 5. Sherman 6. Paris 7. Fort Smith, Ark., 8, Springfield, Mo., 9. Fort Scott, Kas., 10. Kansas City, Mo., 11—week.
HI HENRY'S MINSTRELS: Goderich, Can., Nov. 1, Clinton 2.
HAVERLY-CLEVELAND MINSTRELS: Fresno, Cal., Nov. 1, San Jose 2. Santa Cruz 3. San Francisco 5—two weeks.
JOHNSON AND SLAVIN'S MINSTRELS: Minneapolis, Minn., Nov. 1-3.
MCNISH, RAMZA AND ARNO'S MINSTRELS: Lexington, Va., Nov. 1. Lynchburg 2. Danville 3
THATCHER, PRIMROSE AND WEST'S MINSTRELS: Brooklyn Oct. 29—week.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIAN CO.: Brooklyn, N. Y., Oct. 29—week; Utica Nov. 5 7. Syracuse 8-10. Rochester 12—week.
ENGLISH FOLLY CO.: Philadelphia Oct. 29—week.
GUS HILL'S CO.: Cincinnati Oct. 29—week.
HYDE'S CO: St. Louis Oct. 29—week.
LILY CLAY'S CO.: Columbus, Ga., Nov. 1, Montgomery, Ala., 2. Mobile 3, New Orleans 4—week; Houston, Tex., 12, Galveston 13. San Antonio 14. Austin 15. Waco 16, Fort Worth 17
LUCIER FAMILY: Yarmouth, Mass., Nov. 1, Barnstable 2. Sandwich 3.
MAY HOWARD'S CO.: Buffalo, N. Y., Oct. 29—week.
NIGHT OWLS CO.: Brooklyn, N. Y., Oct. 29—week; N. Y. City Nov. 5—week; Boston 12—week.
RENTZ-SANTLEY CO: Washington Oct. 29—week.
REILLY AND WOD'S CO: Washington Oct. 29—week.
SHEPPER AND BLAKELY'S CO.: Chicago Oct. 22—two weeks.
TONY PASTOR'S CO.: N. Y. City Oct. 22—indefinite.
WATERS' CO: Perry, Ia., Oct. 29—week; Manning Nov. 5—week; Adel 12—week.

CIRCUSES.

COUP AND ELLIOTT'S CIRCUS: Mount Pleasant, Va., Nov. 2-3.
HOWE'S CIRCUS: Jasper, Ala., Nov. 1, Sheffield 2, Russellville 3.
SELLS BROTHERS' CIRCUS: Honey Grove, Tex., Nov. 1, Clarksville 2, Farmersville 3.

MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Bath, Me., Nov. 1-3.
GILMORE'S BAND: Fort Scott, Kas., Nov. 1, Springfield, Mo., 2, Winfield 3.
PROF. MORRIS' EQUINES: Youngstown, O., Oct. 31-Nov. 3, Bradford, Pa., 5-6, Buffalo, N. Y., 7-10.
SEEMAN'S ELECTRA CO.: Brooklyn, N. Y., Oct. 29—week; Albany Nov. 5-7.

MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Abora, J.
Abbott, Emma
Alter, Lottie
Abell, Floride
Adams, J. H.
Allen, W.
Ali, P.
Bradley, A. F.
Brisac, M. S.
Belford, Geo.
Bishop, W. H.
Brien, J. F.
Burroughs, C. J. S.
Backus, F. P.
Brennen, M.
Brandon, Olga
Barry, Lawrence
Byrdsall, Frank
Barnes, Mrs.
Bandmann, D. E.
Brown, W. H.
Brooker, F.
Charters, Chas.
Clark, Harry
Conkrite, Kate
Carr, James
Courtney, Harold
Conway, Sadie
Cooper, George S.
Crabtree, Lotta
Cross, E. J
Clitherow Storey, Flora
Coombe, Jane
Canary, Thos.
Carlyle, Marie
Chiconni, Archie
Carleton, H. G.
Clark and Co.
Davis, Kate
Du Sauld, G.
Delhaur, Wm.
De Schmidt, Louis
De Bar, Blanche
Dimming, Jessie
Devenport, Mr.
Dempsey, Louise
Dickson, J. R.
Dobbins, J. H.
Desmond, Nellie
Dockstader, C. R.
Dudley, S. H.
Dawson, Horace
Edwards, James S.
Edwards, Harry
Erwood, R. T.
Eddie, E. M.
Frank, Mrs. Emma
Forsyth, Kate
Faucett, Owen
Fleming, Dramatic
Foote, R.
Frohman, Chas.
Forringer, H. S.
Guthrie, Francesca
Griffin, Ida
Gillow, Will
Gray, Marion
Grau, M. L.
Giguere, E.
Gilmore P.
Gondon, B. H.
Greenwood, Marie
Gordon, Amy
Grossman, T. S.
Harrison, Geo. L.
Hume, E. E.
Henley, Edward
Hedley, King
Hoodman Blind, S. M.
Howard, Susie
Hawley, Geoffrey
Harris, W. F.
Husted, H. E.
Hilliard, R.
Huntington, Wright
Hamilton, Mr.
Heuberth, W. F.
Hull, Carrie
Hayes, F.
Huntley, Arthur
Harvey, J. C.
Hooper, W.
In His Power (S. M.)
Irving, Frank
Illick, John
Jerome, Lillian
James, Horace
Jefferson, Charles
Jenkins, R. O.
Joyce, Laura
Johnstone, S.
Knowles, K. G.
Kellogg, Opera co.
Lyon, J. H.
Lander, Frank
Linton, Henry
Lynch, Samuel
Loadwith, Miss S.
Lewis, Horace
Lessenger, John
Langtry, Mrs.
Learock, Geo. F.
Lamb, Chas.
Leslie, Irene
Leland, Sallie
Melville, F. D.
Matthews, Harry
Mills, Harry
MacKaye, Julia
McDonald, Polly
Miller, Leslie
Mackaye, Steele
Murdock, Lelia
McCann, John
Mackey, J. A.
Mile, Geo. C.
Maynard, Ida
Marshall, E.
McCormack, Loudon
McWade, Robt.
Morano, Madeline
McClelland, F. W.
Murphy, Jos.
Martinot, Sadie
Murry, J. S.
Maeder, Frank
Norton, J. W.
On the Thames (mgr.)
Peck and Fursman.
Pitsker, Frank
Petravsky, Marie
Perlet, Hermann
Palmer, Joseph
Paine, M. S.
Parsloe, C. T.
Plympton Eben
Ring, H. J.
Ross, Lizzie
Robinson, Billie
Redding, Francesca
Readick, Frank
Rareshide, G. H.
Russell, Harold
Rhinnick, C.
Richmond, S.
Redding, Flora
Spenser, A. J.
Steinwitz, Prof.
Sydney, Myra
Sands, W. A.
Spence, Harry
Skiff, M. T.
S***
Selliar, Alfred
Smith, Arthur H.
Snelbacker, T. E.
Stahl, R.
Strong, Fred
Shular, Mollie
Squires, F. A.
Sanford, F. S.
Schooley, W. M.
Steras, E. L.
Sweet, Geo.
Scribner, Fred
Strakosh, Edgar
Stauffer, Emma
Stephany, S. B.
Swisher, F. S.
Stuart, Wm.
Sage, F. H.
Sanford, Jack
Stafford, Maurice
Smith, W. G.
Theadore, Chas.
Thorn, John
Ulmer, Geo. T.
Vandenhoff, Mrs. E.
Vincent, Alice
Vogel, John W.
Van Sicles, Ida
Verner, Clara
Van Veghten, E. H.
Woodbury, Alice
Watkins, C. A.
Woods, Billy
Warner, John E.
Welthin, J. W.
Worrell, Irene
White, J. Allen
White, Lavina
Williams, Gus
Woodworth, L. W.
Woodruff, Harry
Wilson, E. T.
Wagner and Reis.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price 25 cents. Advertisments received until Nov. 17.*

There will be an entirely new show at Dockstader's the week of Nov. 12, when the home organization plays an engagement at the Boston Theatre. The entire company has not yet been engaged, but among those secured are: Billy Birch, Frank Moran, Tierney and Wayne, Lester and Allen, Harry Parker and his dog circus, the Manhattan Quartette, consisting of Joseph M. Woods, J. F. Davis, W. H. Maxwell and J. J. Dougherty. The orchestra will also be new.

The following is the full company that will appear at Tony Pastor's Theatre next week: Tierney and Wayne, Satsuma, Duncan, the Lentons, Prof. Harry M. Parker and dog circus, Homer and Lingard, Harry La Rose, the Sisters Coulson and Beatrice Vaughan. There will be an extra matinee on election day, and the election returns will be read from the stage at night.

Over fifty scenes and groups of Philip Herne have been photographed recently by electric light. The pictures will most probably be used for advertising purposes.

London News and Gossip.

LONDON, Oct. 18, 1888.

Rutland Pooh-Bah Barrington has certainly no cause to complain of the reception vouchsafed to his first essay in management. He reopened the St. James' on Saturday night with a play, which in some hands and at some houses, would have disappointed even if it did not disgust. This was The Dean's Daughter, a dramatization by Sydney Grundy of F. C. Philips' novel bearing much the same title. It is much the same sort of clever, cynical, unwholesome work as the same writer's "As In a Looking-Glass," and had better have been left unwritten. The production of Ariane—another drama of the Divorce Court—has distinctly influenced the characterization of the play under notice. Just as Ariane is sold by her wicked old father, so the daughter of Dean St Aubyn is assisted in her downward career by her very reverend parent, who is a clumsy, besotted, unctuous old reprobate, combining the peculiarities of Papa Eccles and M. Bergard in the person of a dignatary of the Established Church.

* * *

Artistically the play is a better piece of work than the novel, wherein the *Rev.* Mr. St. Aubyn starts by obtaining his deanery as the price of young Miriam's marriage with an aged diplomatist, Sir Henry Craven. Sir Henry is sent on a mission to Constantinople whither Lady Craven declines—for no particular reason—to accompany him. During his absence she consoles herself with the society of George Sabine—a young man of the Guy Livingstone type—but always (of course) behaves with the most perfect propriety. Her maid, however, thinks otherwise, and communicates her thoughts to Sir Henry, who crops up unexpectedly, and divorce ensues. Lady Craven has a good settlement and George Sabine is going to marry her, but manages to get himself drowned just before the decree is made absolute, and hencefor h the poor little woman has a diversified career, in the course of which she is many times on the point of securing an eligible husband, but somehow never quite manages to capture. Her wicked old father is always a thorn in her side and is always a drain upon her purse. Finally, in order to show her contempt for Sir Henry, she returns his settlement with disdain, and (as she neatly puts it) sells herself "body and soul" to Prince Balanitkoff, an erotic Russian, who is separated from his wife.

* * *

Mr. Grundy makes old Craven a very bad egg—so much so that he insists on taking his "mistress" with him to Constantinople. Lady Craven has thus a good and sufficient reason for refusing to accompany her husband, and secures a certain amount of sympathy which in a novel she fails to obtain. The Dean is amusing in spite of his disgraceful conduct. Herein the play is perhaps served by the Dean's representative, Mr. Pooh-Bah Barrington. With Savoy traditions still thick upon him it is impossible to take this artist seriously. Caroline Hill represents a rather good-hearted but excessively-unprincipled woman of the world brightly and pleasantly, and John Beauchamp, as the diplomatic husband; Lewis Waller, as the Guy-Livingstone-lover, and Edward Sass, as the erotic Russian, are good according to their lights. The best-played part in the piece is the heroine, Miriam St. Aubyn, afterwards Lady Craven, who is represented by Olga Nethersole with an intensity and ability which has agreeably surprised this young lady's warmest admirers. The authors were called before the curtain at the finish and Miss Nethersole was honored by a second recall, after which the gallery demanded a speech, but Barrington was not to be drawn. Hereupon the pitites and the gallery boys turned their attention to Clement Scott, whom they espied in the stalls, and saluted by opprobrious epithets because of something he had written about them in the *Illustrated London News*. When Scott left the theatre the aggrieved Olympians waited on him in the street and escorted him on his homeward course with rough music, but forebore to shed his blood.

* * *

Matineering broke out again at the Criterion on Wednesday. The occasion was the production of a so-called comedy-drama in three acts, entitled Blackmail. The author's name is given as G. H. Roqué I happen to remember, however, that the play was produced at Shanklin, Isle of Wight, about a year ago, and was then announced as by Dr. R H. Dabbs. At that time it was described as a drama, and it was in four acts. Judging from what I saw on Wednesday, I should say that Blackmail is a piece which will—up to a certain point—easily adapt itself to circumstances. The three acts, in which it now finds itself, might, with advantage, be used separately as three distinct farces, but in any other form they are not likely to attract further attention. It is only fair to admit that the comedy-drama was received on Wednesday with a rapture which might be deemed excessive if bestowed on Sheridan's best work interpreted by the best possible cast. The value of this reception was, however, somewhat discounted by a rumor buzzed around to the effect that Dabbs had chartered a special train from Southampton for the conveyance of all the inhabitants of Shanklin to witness the triumph of "their gifted townsman" Sooth to say, Blackmail is, as it stands, but a poor piece of work The construction is conventional and incoherent. Everybody comes on and goes off just as he or she darn pleases, and without regard for rhyme or reason. The dialogue is for the most part tedious twaddle, and abounds in artless discursions for the purpose of introducing jokelets and tiny puns, which, poor things as they are, are but too often not even the author's own. The plot turns upon the efforts of an adventurer, an undertaker and a broken-down squire to extort hush money from a reformed prodigal with regard to a forgery which he (the r p) did not commit, and an unfortunate marriage which turns out to be no marriage at all. In the original version I fancy the undertaker occupied a comparatively subordinate part. Arthur Williams having been selected to play it at the Criterion, the piece seems to have been rewritten around him with very bad effect on the whole, although his quaint humors secured plenty of laughs I am bound to say, however, that there were more laughs still when this popular comedian essayed to go beyond his last and attempt a tragic death scene Annie Irish, who played the heroine, received well deserved applause, but the show, on the whole, was tedious. The author—a high-colored little man with a large head—bowed his acknowledgments at the finish.

* * *

In an obscure New York paper which came to hand at the end of last week I note that a writer calls upon New Yorkers to damn the forthcoming production of Monte Cristo Jr., in New York by way of revenge for Dixey having been hissed at the London Gaiety. Of course we over here know well enough that Dixey never was hissed in London, and therefore the writer in question has no doubt some private axe to grind for purposes best known to himself. But even if he had been hissed it is too absurd to suppose that Edwardes, the Gaiety manager, instigated the hissing, as the New York writer alleges. It was Edwardes alone who induced Dixey to come to England. He went down to Liverpool to meet the crowd, and after welcoming them there gave Dixey and company a grand banquet at the London Criterion as a send off. Seeing that Edwardes shared with Dixey in the Gaiety receipts it is hardly likely Edwardes would do anything to "queer his own pitch," as the vulgate hath it. When Dixey played to good business Edwardes would be making money. When Dixey didn't Edwardes would be losing it. As a matter of fact Dixey and Edwardes were on the most friendly terms all the time, and Rice can bear out all Edwardes' statements in this connection. Edwardes now says he has perfect confidence in Dixey's bona fides and does not for one moment believe that Dixey has in any way inspired the calumnies above alluded to.

* * *

The Russian National Opera company, which fizzled out at the Albert Hall last week, was announced to open at the Jodrell, late Novelty, on Wednesday in Rubinstein's Demon. On Wednesday, however, the opening was postponed till to-night, and to-night it has been postponed till Monday. The Jodrell is named after the new lessee, Mrs Churchill-Jodrell, whose programme is the elevation of the stage. I see that the New Nork *Spirit* states that this lady used to be Adelaide Detchon, the Bobolinkist. Up to now I haven't seen her, and so cannot say. More anon.

* * *

Henry Irving laid the foundation stone of the new Theatre Royal, Bolton, Lancashire, yesterday. The new house is to replace the one which was destroyed by fire last January After yesterday's ceremony a banquet was given at the local Town Hall, when Irving spoke a piece. He had a good word, in fact many good words, for the drama, and he knew by experience that the representation of Shakespeare on the stage, both in England and America, is more popular now than it ever was. He pointed out that "in America when they found a city (and they do that sort of thing very successfully there) the first public buildings erected are the church and the theatre." Among other things Irving stated that the theatre is the best antidote to the drink demon.

* * *

Two new front pieces have seen the light this week. One, The Blacksmith's Daughter, written by E B. Norman and A. Goldsworthy, and produced at the Opera Comique on Tuesday night, was well received, albeit the story is like Hamlet's proverb—something musty. Number two, produced at the St. James' last night, is by Charles Thomas, author of The Paper Chase. Thomas has committed many of these one act trifles, but this last which is entitled A Patron Saint, is perhaps his best. Anyhow, it was very neat and being in addition well played, the audience signified its approval in the usual manner.

* * *

After next Saturday Willie Edouin will, for some months at least, cease to occupy the Strand Theatre. He has made a plucky fight here with all sorts of ventures and a good company, but somehow or other his old London luck has pursued him all the time. He and the clever Alice, his wife, will go touring for awhile in the English provinces, where they generally make a hit. Meanwhile the Strand will be taken over by Charles Hawtrey, in order to produce his brother G. P.'s often paragraphed classical burlesque, which deals with the life and adventures of that famous pedestrienne, Atalanta.

* * *

Mamma, Sidney Grundy's adaptation of Les Surprises du Divorce, is to be sent on tour on the 29th by Uncle Samuel French, who, I believe, is still sojourning among you. Please convey to him my blessing.

* * *

Sorry am I to inform you that we have many theatrical folk seriously ill at the present time writing. One of these sufferers is Michael Gunn, who is manager of the Gaiety Theatre, Dublin, and who is not wholly unconnected with the running of Savoy comic opera. When I met Michael here in town a few days ago he looked the very picture of health and expressed himself as being extremely jolly. Little Miss Norreys, the auburn-haired actress who travelled in the States with Charles Wyndham, and who is, I believe, as a matter of fact, a native of your trackless wilds, is also dangerously ill. So is Miss Vane, an excellent actress, who has been playing Lady Booby in Joseph's Sweetheart at the Vaudeville. So is Leonard Boyne, the leading man of the Drury Lane Spanish Armada, and so is Helen Forsyth, who until the last week or so has been playing in The Union Jack at the Adelphi.

* * *

J. G Grahame, Bassett Roe and Florence West were dropped into The Still Alarm at the Princess' on Monday. This piece must soon be withdrawn to make room for the first London production of Henry Pettitt's new drama, Hands Across the Sea.

* * *

We are eagerly looking forward to see Mansfield as Prince Karl at the Lyceum to-morrow (Friday) night. The proceeds of this performance will be given by Mansfield to the Bishop of Bedford's Home and Refuge Fund for the poor of the East end.

* * *

On Saturday night Miss Wallis, the Shakespearian actress, will open the new Shaftesbury Theatre which her husband has built on Shaftesbury Avenue. As You Like It will form the opening programme. To-night there is to be a "private view" of the new theatre, a proceeding which I expect will not be without its humors. Anyhow, I shall be better able to tell you about this after I have "private viewed."

* * *

Shakespeare will also be fragmentarily represented at the Gaiety on Saturday night. For Sophie Eyre will then for her benefit play in addition to She the Sleep Walking scene of Mrs. Macbeth. This ought to be a fine performance. We shall see.

* * *

Happily, to counterbalance the state of things at the St. James', as detailed by me above, M. L. Mayer, who started at the Royalty on Monday his twentieth French play-season, reversed the usual Gallic order of things and gave purity for prurience and virtue for vice. In other words, he brought to England for the first time that idyllic comedy, L'Abbe Constantin, which Cremieux and Decourelle adapted from Ludovic Halevy's novel of the same name. An American version of this was produced in New York not very long ago, and, if I remember rightly, did not catch on. As you know, the story of L'Abbe Constantin is slight even to attenuation. But as played at the Royalty it charms and interests all the while. The good old priest around whom the other characters circulate is played by Lafontaine, a comedian of dignified bearing and considerable charm. It is as delightful and fascinating a piece of acting as has ever been seen by GAWAIN.

In the French Capital.

PARIS, Oct. 15, 1888.

Paris is almost herself again. The holiday being over, people flock in from all parts, bidding *au revoir* to the watering places, and leaving the sad sea waves to moan alone until next year.

Foremost among the signs of returning Parisian life is the reopening of the theatres. Perhaps no people are fonder of the sock and buskin than the French. As they are generally reputed to be a nation of actors, this is not susprising. Their love of the stage is paramount to all other amusements.

So far we have had no important new productions, though several are announced in preparation, but some of the revivals are quite interesting.

For example, there is Cinderella at the Chatelet She is evidently immortal. This is the third time in a few years she has been brought before the French public.

By the way, it may not be generally known that the popular fairy tale is really founded on fact. According to an ancient author, Cinderella was none other than a famous courtesan of Thrace named Rhodope, who lived some centuries before the Christian era. She was the friend of Sappho and had for lover one Charaxus, brother of this great blue-stocking of antiquity. Charaxus was in the habit of making long voyages, at the end of which he generally arrived laden with presents for his lady-love. One day, however, his absence was longer than usual. Rhodope became uneasy, and went to the cliffs to see if she could distinguish any sign of her Lothario's ship. But in vain. In the anxiety of the moment she stumbled, and one of her sandals fell to the bottom of the rocks. A passing eagle pounced on it and carried it far away. A few days later it was found on the distant shore by some poor peasants, who, struck by its smallness and beauty, took it to King Amasis. His majesty, a great admirer of the fair sex, at once fell in love with it, and ordered a search to be made throughout his dominions for the owner. Rhodope was soon discovered, and, forgetting all about her poor Charaxus, accepted the favors of the king, who made her his Dulcinea number one, and to whom she remained faithful until she captured another more powerful and wealthier monarch.

The revival of Cinderella this time is chiefly remarkable for the appearance of the celebrated Theresa—"la Patti des bocks"—in the role of Madame de la Houspignole, in which she sings "Rien n'est sacre pour un Sapeur," "Il m'as tout fois," "Mes doights de Fee," "Dans la culotte d'un Zouave," "Ca Chatouille" and many more of the famous concert-hall songs that made her fame years ago

The "Diva du peuple" has lost none of her peculiar charms. She has grown stoutish, but her voice and *chic* are unchanged. I called on her recently at her fantastic villa near Asnieres. I found her smoking a cigarette, surrounded by *libelots* of all kinds, for she is very fond of antiquities (I am an antiquity), and has artistic tastes, strange as it may sound.

The story of her singing when a child in front of the cafes on the Boulevard du Crime is a mere legend. She belonged to a small bourgeois family, which, although not rich, had money enough to give her a fair education. Her father is still alive and she adores him. Her first idea in life was to become a dancer; but just as she was about to be engaged at the Porte St. Martin a family accident occurred, and she turned her attention to singing. She is very charitable, and her villa is called for miles around "La Maison du bon Dieu."

She seems to regret ever having taken to the cafe concert. She says she has no taste for comic songs and that her real forte is the sentimental and the patriotic; but the public refused to listen to her in that line, and she was forced to take to the singing of "La Femme a Barbe," "Tais toi Arthur," "Ou', j'ai du poil," and similar stupidities. "Alas!" she added with a sigh, "it is too late now to begin again," and hummed

"L'ou en fait pleu, car le moule est fondu."

Poor "Anastasie" is once more on the stake. That is the nickname for *la censure*, or dramatic censorship. Every year at this period she is sentenced to death, but at the last moment she is always reprieved. To-day she is to be got rid of for the sake of economy. The Budget committee must curtail; money is wanted for the treasury, and somebody must be the victim. It is true the sum allowed for *la censure* (17,000 francs) is only a drop in the ocean, but every little helps, says the committee. So they have suppressed Anastasie.

However, she is not alarmed. She knows that the Chamber will not ratify the sentence, and, even if it did, the Senate is there to save her. This question is just now the gossip of the town. Opinions are divided on it. Both sides are well represented. Those in favor of the abolition of the censorship argue that the drama ought to be free, and not at the mercy of political parties. They produce various examples of Government interference to show the injustice which is sometimes done to authors and the ruin that follows. Those who uphold Anastasie say that the supervision of the Government never prevented a really good piece from being played, and that if some control were not exercised we should find the French stage full of personal attacks and public scandals. There is a good deal of truth in that. Moreover, managers of theatres would be afraid of producing certain dramas lest they contained libels which would lead to their prosecution at common law, and which, as things now stand, are skilfully eliminated by the censor.

On the whole, given the bitter rivalry of parties, the national love of scandal, and the growing demand for obscenity, the maintainance of Anastasie at her present post in the dramatic world seems to be more than ever necessary. Where the old lady is at fault is in the concert-halls, which do as they like and revel in indecency under her very spectacles. Here it would be well for her to open her eyes and ears a little more. The line should be drawn somewhere.

An American actress, who knows enough of French to translate Armand Sylvestre into English, is collaborating with a popular dramatist—within hailing distance of the Tour Saint Jacques—and the result is to be a society drama, in which she will play a Yankee girl in broken French. The plot is to roll upon the adventures of a wealthy American widow among the fortune-hunters of Europe.

The Theatre Libre is rehearsing two new plays—Amour Force and the Amante du Christ—which will doubtless create as much, if not more, sensation than the repulsive Russian drama recently produced at the same theatre. The manager has great confidence in both plays.

There is no truth in the rumor that Mrs. Bernard-Beere will appear in Dalila at the Gymnase Theatre during the Centenaire de la Bastille.

The rising star at the Grand Opera is Melaine Hirsch, who will be premiere danseuse in the new ballet by M. Saint-Saens, to be produced during the Christmas holidays.

A French version of Little Lord Fauntleroy is being prepared for early production here.

Henry Meilhac is at work upon a new farcical comedy for the Varieties Theatre, and the play is said to be founded on "Is marriage a failure?" which recently created some excitement in a country where it is less of a success than anywhere else on earth.

The success of Roger at the Ambigu is the greatest witnessed in Paris since Deux Orphelines, and appearances are in favor of the new play eclipsing the famous melodrama.

Mlle. Aimee Teissendier will secede from the Odeon Theatre at Christmas to join the company at the Comedie Francaise with the opening of the new year.

That most charming vaudeville of Lambert-Thibourt, La Corde Sensible—perhaps the best one-act play ever written—(revived yearly since 1851) has been turned into an operetta by Jules Cardelle, with music by Anatole Delforges, for early duty at the Folies Dramatiques.

The following is from a scrap-book belonging to the prettiest actress on the Paris stage—in fact, on any stage. She calls it "Personnelle."

Amour! "Foi" dit Jésus. "Mystère," dit Platon!
Sait-on quel fil nous lie au firmament? Sait-on
Ce que les mains de Dieu dans l'immensité sèment?
Est-on maître d'aimer? Pourquoi deux êtres s'aiment?
Demande à l'eau qui court, demande à l'air qui fuit,
Au moucheron qui vole à la flamme la nuit,
Au rayon d'or qui veut baiser la grappe mûre!
Demande à ce qui chante, appelle, attend, murmure!
Demande aux nids profonds qu'avril met en émoi!
Le cœur éperdu crie: "Est-ce que je sais, moi?"

DEMOCRITUS.

New York Mirror Annual

AND

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HOWARD'S TALK.

HE PUTS IN A PLEA FOR THE OLD FOLKS ON THE STAGE AND IN JOURNALISM, AND DEPLORES THE COMPARATIVE SCARCITY OF VETERANS IN THE PROFESSION—TEMPTATIONS OF THEATRICAL LIFE—HOW TO BE HEALTHY, WEALTHY AND WISE.

The enthusiasm with which Jefferson, Gilbert and Mrs John Drew are hailed, cordially welcomed wherever they go, suggests a thought as to where actors go, what they do, when they become old. That is, assuming that they ever do attain great age. Are there any old actors? And by actors, I mean men and women. An actor is one who acts, and this everlasting piling up of words, in speaking of actors and actresses, when one word is quite sufficient for the whole batch, strikes me as absurd. If there is any considerable number of really old actors, I would like to know where to find them. Managers are crazy for young men and young women. The dearth of the age, Boucicault tells me, is young men fitted for the stage, or competent. There are hundreds of young women, out of whom dozens, bright, intelligent, quick-witted, comely, can be sifted, but the young men are very sparse. That young men are a necessity, up to a certain point, I can readily see; but what has that to do with the old men? Why should that profession, or calling, be the one in which age militates against popularity? The necessities of the stage induce actors to preserve their figures, to care for their hair, their complexions, their health. Other things being equal, I should say that there is no calling whose followers have a better chance for useful longevity. As a matter of fact, there are so few old people upon the stage that you can almost count them upon the fingers of your hands. The few whom we have afford so significant an illustration of my theory, that I refer to some of them for the purpose of making a point, in the interest of the young and the middle-aged actors of to-day.

In Wallack's company, who was more popular than the Governor himself, closely followed by John Gilbert, Harry Edwards, Madame Ponisi, Effie Germon? In Palmer's company, who more heartily welcomed than old Mr. Davidge, who was a great grandfather many years before he died? Who more enjoyed than Frederic Robinson, Mrs. Phillips, Agnes Booth? In Mr. Daly's company see how the people nestle in their seats, and welcome, with antelgned cordiality, the venerable Charles Fisher and dear old Mrs. Gilbert. Every one of these is what would be considered, by the flippant commentator of the day, as old not only enough to be married, but to have grown children old enough to be married. Some of them are grandparents. Is there any reason why, for many years to come, these should not continue the favorites of their time? Look into any other profession—look in my own, at the head of which stands the venerable Charles A. Dana. Watch him as he sits, day after day, in a conspicuous window at the corner of Frankfort Street and Park Row, working more hours in every day of the three hundred and sixty-five than any actor on God's footstool. See him striding across the park or walking along the avenue with the vigorous step of mentality, sturdity, and the hot blood of preservation pumping through his unimpaired veins. The chief editors, the chief doctors, lawyers are far past what is ordinarily termed the prime of life. There is not a lawyer under forty whom I know, and the vast majority of them are beyond fifty. I refer now to those recognised, known, who amount to anything whatever. A day or two since I walked several blocks with David Dudley Field, now about or beyond his eighty-third year. He would laugh at the idea of a cough. His activity is phenomenal, and if you will look at the names successful on the bench and before the bar you will find that they represent men of experience, of age.

As it is with the men, so it should be with the women.

I would like to have you find a young woman on the stage, whose advent is held with more joyous welcome than that of Mrs. Annie Yeaman's in Harrigan's Theatre. Yet the good lady has children over thirty years of age. Managers say that they want plays typifying life. Well, for heaven's sake, is nobody alive but young people? What's the matter with the rest of us? I have a vague impression that the horizon of my existence is not yet touched, and I have been meandering about the festive globe several years. I like young people, but I like them as young people. I don't take them as my guides or philosophers, though I welcome them as my friends.

Well, what of all this?

A great deal of it. There are very few old actors, and there is no earthly reason why actors should not attain as green an old age, as useful an old age, as active an old age, as prosperous an old age, as men and women in other paths of life. That they do not must be traceable to some all-prevailing cause. It isn't that managers don't know any better; it isn't that advancing years more quickly reduce the usefulness of actors; it isn't that they forsake the paths of their profession, and enter in maturer life upon other directions of usefulness. It is a fact that they die earlier, that the sum of their industry is more quickly closed, that their vital goal is sooner reached. We hear an everlasting lot of talk about the temptations of the stage, but when the pith from that pickling rod is punched, we find that the gossip refers to temptations along the line of sense, not to say sensuality alone.

With that part of the subject I have nothing to do, nothing to say. It is beneath contempt.

The loaf of human life is identical in all the ovens of existence. There are good and bad, pure and dirty, everywhere. A slice cut through the cake of the stage reveals precisely the strata of human nature that would be discovered in a slice cut through the cake of the church, of commerce, of trade, of literature. The inscrutable Providence that started this immensity, saw fit, for reasons of his own, to pack us with all sorts and kinds of ideas, of faculties, of tendencies, of desires, and to place us in a world redolent of the perfume of temptation, giving to every living soul the opportunity to disport itself, either among the flowers of the garden, or the weeds of the field, as in its imperial entity it most desired. And the same qualities are found in the men of Timbuctoo, in the denizens of the Five Points, as in the residents of Murray Hill, or the citizens of Constantinople. The temptations to which I refer are not those which take hold, therefore, upon man's lower nature

Those exist the world around.

Actors, however, are subjected, first, to unusual mental strain. Second, to extraordinary physical fatigue. Third, to a process of hot-bed forcing, which must, of necessity, produce an unhealthful effect upon sensitive natures. And further, by the caprice and whim of the time, they are freighted with anxieties born of the fact, that, from ten to twenty weeks in every fifty-two, their earnings are absolutely nothing, while their expenditures go on like the brook, forever. You who are of the profession know how anxious you are about a new part. In the first place you hope to get it, and generally in ninety-eight out of every hundred next places you don't get it. Having got it, you find it is not what you hoped. Then come the study, the rehearsal, the costuming, the ungovernable jealousies, the favoritisms of manager, stage-manager, newspaper notice writer. The rain may fall in torrents, the snow may be above your knees, your head may be racked with pain, your body fevered, your limbs benumbed, your stomach empty, your purse ditto. It makes no difference, your head must be active, your physicality must be on deck, every nerve must be alert, and every muscle well trained.

The best dressing-rooms, what are they?

The worst dressing-rooms, what are they not?

The ordinary dressing-rooms are not fit for stables. A large, very, very large proportion of the profession are on the road continually, eating, drinking, sleeping irregularly. You who stop in the Continental Hotel in Philadelphia, in the Leland or Grand Pacific in Chicago, in the Palace in San Francisco, in any first-class hotel, wherever you go, know how hard it is to get just what you want, even with ample means with which to pay for it. What do you know of the hundreds of chorus girls whose outside compensation is twenty dollars a week, whose average pay is twelve dollars a week? Where do they eat and drink and sleep, and what do they eat, what don't they drink? So you see your minds and your bodies are hampered and tempted. Your minds are hampered by the limited horizon of your opportunity, and are tempted to be reckless and careless about work which is unsatisfactory and ill-paid. Your bodies are pushed to the very extremity of possible endurance, and stimulants become an absolute necessity.

Rising in the scale other temptations present themselves. Flattery is, perhaps, one of the most insidious ailments of life. An actor makes a hit. The papers speak well of him, friends congratulate him, companions press warmly the hand of recognition. His head swells, his feet slip, and he goes the way of all weaklings. Club life opens its door. Club life means, under these circumstances, receptions, suppers, over-seasoned food, the wine cup and the tobacco fiend. Within the past ten years three of the brightest men the metropolitan stage ever knew have slipped in the mire of club life, born of admiration engendered by their success upon the stage. Temptations seem to undermine the mentality and the physique of the women of the stage. Wearied with overwork or made impatient to the verge of distraction, by that species of work called waiting, they are amazed some bright night by an unexpected success, and they who were weak before, were passed unnoticed, whose performance secured not even a line in the paper of a friend, find themselves at once upon the pinnacle of what seems fame. Such social attentions as are paid by men of the world to women of the stage are then at their disposal—flowers galore, invitations heaped high. The necessities of the profession render these attentions, perforce, either during the day, which is an impossibility, by reason of rehearsals, or of needed rest, or late at night after the fall of the curtain. Nothing is more pleasant in all the delightful companionships of the world than a quiet supper after the fall of a curtain, with choice friends and kindred spirits, but it doesn't alter the fact that there never was a proverb, more absolutely based on common sense, than that which says "Early to bed, early to rise, makes Jack healthy and wealthy and wise." And what is true of Jack is equally true of Jane, and the man or the woman who habitually indulges in late suppers with pleasant companions, allowing Time's silent steps to tread far into the morning following, is just as certain of undermining health, destroying mentality, as that two and two make four

Men in literature, men in all professions, who, in attaining success, find themselves hale and hearty and useful in old age, are men who care for their heads and for their bodies in youth and middle age. The doctor who smokes and drinks and takes late suppers and is careless of his physique decays prematurely. The lawyer who seeks to combine those two utterly foreign elements—industry and dissipation—not only ascends into the heavens of celebrity like a rocket, but falls into the morass and pit of disrepute and early death like a stick. Four generations of newspaper men have gone since 1860. The records of my profession are black with the printed names of the brightest of the earth who yielded, as actors yield, to the temptations of the hour, believing flattery, accepting toadyism, turning the face of welcome rather than the back of disgust upon men and women who flatter that they may use; who tickle that they may profit by the superior ability and the wider horizoned opportunity of men whose shoes latches they are unworthy to loosen.

"It's naughty but it's nice."

How often you hear that. What a sermon there is in it. What a volume of suggestion to the young men and women, to the middle-aged men and women, who might have mountains of enjoyment that is sensible, without a grain of that which is detrimental. Isn't it possible to be nice without being naughty, and is it possible to be nice if you are naughty? Naughtiness meaning here a something that traverses common sense. There is nothing so uncommon as common sense. There is nothing so certain to bring about the great desideratum of an honorable and an honored old age, such as crowns John Gilbert, Charles Fisher, Mrs. Drew, Mrs. Yeamans, and a half-dozen others perhaps, whose names it is not necessary to catalogue, as a common sense life.

Suppose we try it?

POINTS.

The chief success among the stage debutantes of the season was made by Anne O'Neill, a very beautiful young girl, in Harrigan's play, Waddy Googan.

Henry Gillig, of the old-time American Exchange, has returned to the city of his confidants, and was quite the hero of the hour, at a reception given by Mrs. Frank Leslie, a few evenings since.

Mrs. Blaine, Jr., about whom and whose affairs the press and people of the country have been very busy, came from very good stock in Pittsburg, and during her brief tarry upon the stage gave evidence of talent and ultimate success. It would seem as though, in her case, marriage was indeed a failure.

A correspondent of the Boston *Globe* tells of Coquelin's second visit to Harrigan's Park Theatre, and the compliments be paid to Harrigan, Mrs. Yeamans and Miss O'Neill. Coquelin enjoyed especially a half-hour's chat with Harrigan in his dressing-room, and as the Frenchman speaks no English the New Yorker gave him as good as he sent in his own tongue. Harrigan is one of the very few men Coquelin met who can talk French fluently.

Some of the *Herald's* theatre items read "I saw" so and so. Queer I-dea!

Could there be as much gossip about actors if other actors didn't hint, insinuate, talk?

HOWARD.

Seidl's First Concert.

Anton Seidl's first concert on Nov. 10 at Steinway Hall will be made interesting by the production of two compositions, which will be heard for the first time in this country—"The Three Pintos," by VonWeber, and the "Vogelpredigt des heiligen Franz von Assissi," by Liszt. The orchestration of the last-named has been made by Felix Mottl, one of the conductors of the Wagner Festspiele in Bayreuth last Summer. At this concert Master Kreisler, the young violinist, who received the first prize in the Paris Conservatory of Music last year and played in Hans Richter's Concerts at Vienna, will make his first appearance. The sale of subscription tickets commences on Monday at Steinway Hall.

An Evening of Comedy.

A BRILLIANT PERFORMANCE BY ROSINA VOKES AT THE ACADEMY OF MUSIC.

The return of Rosina Vokes to the local stage last evening after a period of dramatic depression proved as grateful and exhilarating as did the first gleam of sunshine which a day or two ago broke exultingly through the sombre clouds that had so long shrouded the skies. That the local public longed for genuine refreshment was betokened by the large and fashionable gathering which filled the Academy of Music, and gave ample evidence of the hearty and continuous enjoyment afforded by the performance. As heretofore Miss Vokes offered a bill consisting of three dramatic trifles or gems, each carefully polished and richly set.—*Buffalo Courier.*

A Warm Welcome to Rosina Vokes.

The largest, most fashionable and best entertained house of the season has far rapturously received Rosina Vokes at the Academy of Music last night.—*Buffalo Express.*

There is a charm about the performances by Miss Vokes and her associates which arrests the attention of all classes of playgoers, from the unpretending fun-lover, pure and simple, to the man to whom only the intellectual and the refined are agreeable. Rosina Vokes is the best and most beneficent educator the contemporary comic stage can boast. The true way to "elevate the stage" (about which one hears so much drivel) is to refine the representations that are given on it. Miss Vokes has taken that cue and gone about the work modestly, without flourish of trumpets, free from the offensive jealousies and vanities that belittle most persons belonging to her profession, and with no abatement of the industry by which she first made known her incomparable talents for whimsical comedy.—*Detroit Free Press.*

The Stage.

When Rosina Vokes leaves Detroit she will take pleasant memories with her of houses crowded to the doors every night, enthusiastic plaudits and curtain calls, and in fact everything which an actress could reasonably desire, including plenty of hard cash Her engagement during the past week has been a success, or series of successes, which amounted almost to an ovation. Three charming comedies are played at each performance, and her supporting company are so excellent as to be almost above criticism. Altogether, it has been a red-letter week for the Detroit Opera House. The closing performances will be given this afternoon and evening.—*Detroit Tribune.*—Com.

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OF THE

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